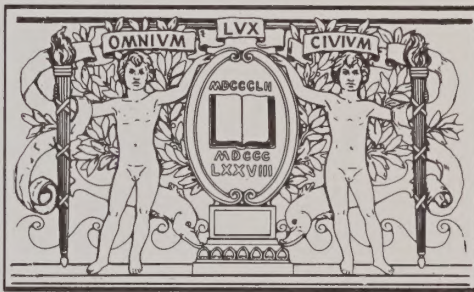


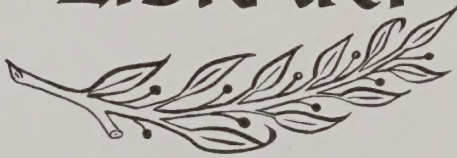
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# 1975-76 Centennial Catalog

School of the Museum of Fine Arts, / 1876-1976

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page

- 1 Founding of the School
- 2 First Class Picture
- 2 Otto Grundmann
- 2 1886 School Show
- 3 A Student's First Day
- 4 1901 School Show
- 4 Move to the Fenway
- 5 Travelling Scholarships
- 6 Edmund C. Tarbell
- 6 William James
- 8 School Portrait, 1917
- 10 World War I
- 11 The New Building

Current Catalog

- How the School Operates 13
- Student Comments 14
- Faculty Comments 15
- Courses and Facilities 16
- Faculty 17
- Diploma and Degree Programs 18
- Tuition and Fees 18
- Financial Aid 19
- Admission Requirements 20
- General Information 20
- Museum School Calendar 21
- Administration/Visitors 22
- Application Form 23

- 25 Teachers from England
- 26 Alexandre Jacovleff
- 26 1936 School Show
- 27 Karl Zerbe
- 28 Russell T. Smith
- 29 1945 School Show
- 30 Expressionist Trend
- 31 Jan Cox
- 31 Alumni Show
- 32 William A. Bagnall
- 34 Travelling Scholarship Show
- 35 1974 School Show
- 36 Recent School Portrait

First Half Century

Second Half Century





## THE FIRST CIRCULAR.

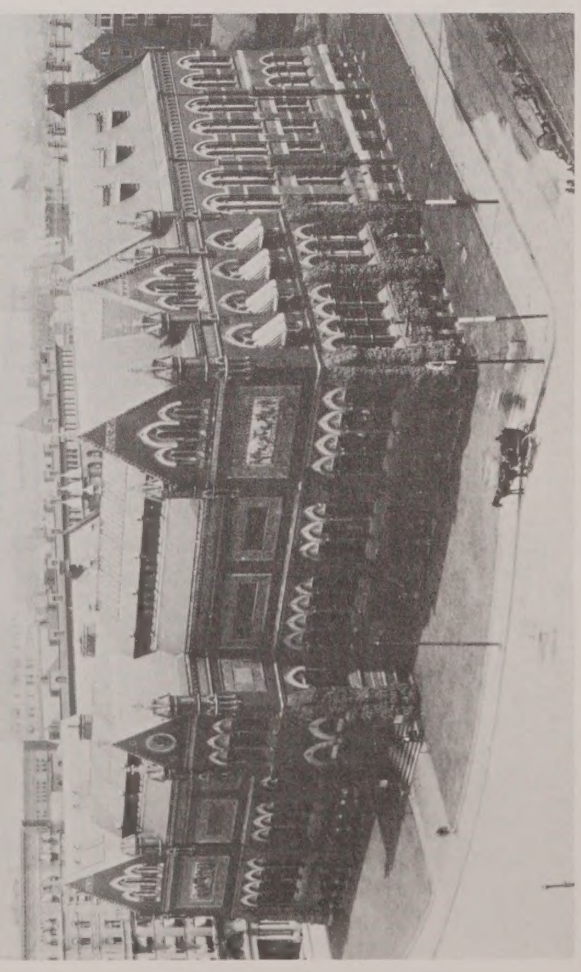
It is proposed to establish in Boston a public Drawing School, of the higher class, which may ultimately develop into an Academy of Painting. The more elementary stages of instruction will meantime serve not only to prepare students for the more advanced work of the school, but to give the artistic training needed by students of decorative art, by candidates for the Lowell School of Industrial Design, the Architectural Department of the Institute of Technology, or the Massachusetts Normal School of Art, and by amateurs.

The Trustees of the Museum of Fine Arts have devoted to the use of such a school certain rooms in their new building on Dartmouth Street, so that the collections owned by them, or deposited in the Museum for exhibition, may be made to promote to the utmost the work of education.

It is proposed to begin with classes in drawing from the antique and from life, and to organize other instruction as rapidly as circumstances may permit.

Boston, Aug. 25, 1876.

*First Annual Report of the School of the Museum of Fine Arts*



Museum of Fine Arts, Copley Sq. (site of present Copley Plaza Hotel)

## RULES AND REGULATIONS.

The drawing and painting rooms will be open on every week-day, except Saturday, from nine o'clock until a quarter before five, and on Saturdays until one.

Every student on entering will write his name on a slip of paper provided for that purpose near the gate at the entrance of the school.

Instruction will be given on Tuesdays and Thursdays until one o'clock, and on Saturdays until half past twelve.

Mr. GRUNDMANN will visit the Painting Room first on Tuesday, the Gallery first on Thursday, and the East Room first on Saturday.

Mr. CHAMNEY will visit the Gallery first on Tuesday, the Middle Room first on Thursday, and the West Room first on Saturday.

They will visit each student in turn, and it is forbidden to summon their attention after one o'clock, or at any time until they have made their rounds and are entirely at leisure. A bell will be rung at eleven or half past eleven o'clock for a recess of five minutes, and again at one, and at a quarter before five.

On Saturdays a warning bell will be rung at half past twelve, and again at a quarter before one, at or before which time the drawings made during the week must be given to the Clerk to be examined by the instructors and the Committee. These drawings will be returned to the owners after a week, except such as are selected by the instructors to be retained till the close of the quarter.

Students will please leave the building promptly at the close of the day. The week's work will be assigned to each student, and his place publicly posted every Monday morning; the casts or other objects from which he is to draw having been previously put in place.

He is not to change his place or to move any of the casts without special permission.

He is to write his name legibly on the face of his drawing, with the time spent upon it each day, and the number of hours altogether.

The work assigned to each student will, in general, be such as he can sufficiently complete in fifteen or twenty hours; and unless special orders are given to the contrary, the week's work will be considered finished on Friday, and the drawing removed from the drawing-board.

Saturday morning will be devoted to making a sketch in charcoal, either of the subject drawn during the week or of some other subject assigned.

Each student will bring in, on Monday morning, a drawing made from memory during the previous week, of the subject assigned for that week's work. This may be made of any size and in any material preferred.

There must be no conversation on general topics at any time in the drawing-rooms, and no loud talking of any kind; and there must be no visiting from one room to another, except during the recess or after one o'clock.

Care must be taken that there shall be no noise or loud talking in the entries and passages, nor in the galleries of the Museum.

Luncheon may be eaten in the luncheon-room after half past one; at other times only in that part of the entry near the rear entrance; never in the drawing-rooms or in any other part of the building.

The heating and ventilation is in charge of the janitor, who is to be summoned if the rooms become uncomfortable. The students are on no account to open or shut the windows or meddle with the heating apparatus.

Visitors may be seen by the students in the entry, outside the gate, or in the galleries of the Museum; they can be brought into the drawing and painting rooms only by the instructors, or by trustees of the Museum, or by members of the Permanent Committee.

Fees are due at the beginning of every month and will be paid to the Clerk, who will stamp the tickets with the date by way of receipt.

Every student must be provided with the following articles:—  
A crayon-holder, six crayons, and six pieces of charcoal.

Two stumps and three papers of crayon sauce.

Six sheets of crayon paper and six sheets of charcoal paper.

A portfolio, imperial size.

A piece of chamois-skin.

A mahi-stick.

A box to hold these things. Lock boxes are recommended.

These articles may be obtained of the Clerk, but only in the quantities indicated, between nine and ten o'clock, or between twelve and one, but at no other times. The price will be the same as in the shops. He will also furnish, if required, paper shades for the eyes, drawing-pins, thumb-tacks, sketch-books, india-rubber, and lacquered tin paint-boxes, and a piece of cloth two yards square to put under foot when drawing in the galleries.

The easels, drawing-stands, and drawing-boards will be provided by the school, and no others can be used except in the galleries of the Museum, where private easels may be used if preferred.

Pigeon-holes will be assigned to the students in which to keep their things, in which all their materials, including their wrappers and floor-cloths, must be neatly put away and on no account left about in the rooms or entries.

Drawing-boards and portfolios will be kept below the pigeon-holes, in the racks of corresponding number.

The drawing-stands and small easels must be hung up every day where they belong, but the large easels are to be left standing in their places.

The easels used in the galleries of the Museum are to be put away in the closets assigned to them.

Those who work in the galleries of the Museum will please take special care not to soil the floor with charcoal or crayon dust, and not to use the pedestals of the statues as tables to lay their things on. The floor-cloths must have their clean side downwards, and must every day be brought down, shaken out in the space under the stairs, and put away in the pigeon-holes.

Drawings left out of place at the close of the day, or not removed from the drawing-boards at the close of the week, will be taken off by the Clerk and returned to the owners on application, but the drawing-plus will not be returned.

A bell will be rung promptly at seven o'clock for the pose of the model, and again at nine, when the students will leave quietly and promptly. No talking is allowed during the pose of the model.

The pose of the model is changed every week. The choice of places on Monday lies with the earliest comers.

Dr. RIMMER's lectures take place every Tuesday in one of the lecture-rooms of the Institute of Technology, at three o'clock.

On Thursdays, at the same hour, is an exercise in drawing upon the black-board the subjects of the previous lecture, and criticisms of these drawings.

Mr. WARE's lectures on Perspective, given to his classes at the Institute of Technology on Fridays, at half past three o'clock, may be attended on the payment of a small fee.

APRIL, 1877.





MR. GRUNDMANN'S REPORT.

To EDWARD C. CABOT, Esq., Chairman of the Permanent Committee:  
Dear Sir, — I send, as you request, a report of work done by my pupils last year.

The beginners in shading, the advanced class in drawing, from the nude figure and in portrait, and the class in painting, have been under my direction.

The methods pursued are the same as those that have been reported since the school was opened five years ago. In the last two years the work has been more strictly classified, and Mr. Crowninshield has trained the scholars in elementary drawing, who come to me to begin shading. The advanced classes in drawing from the nude and in portrait we direct alternately every fortnight. The drawings from the nude figure the students repeated at home from memory. The other work has been varied between sketches and finished drawings. The sketches each day and the finished drawings every week being brought to me for criticism. The sketches were made in different material, chiefly charcoal, red chalk, and crayon. The finished drawings are generally made with the stump, and sometimes in red chalk. The painting class is made up from students who have followed the course in drawing for at least three years. This work has varied between painting from life, chiefly portraits, and still life. During the time of Mr. Millet's lectures on Greek costume they painted various studies from the draped figure. I also formed a selected class in composition. Subjects were given, which the students worked out, bringing their drawings to be criticised. The progress here was of course slow but was satisfactory.

The spirit of the students has been serious and their attendance faithful. My assistants, Miss Purdie and Mr. Claus, have greatly aided me by their ability and by their interest in the work.

I remain respectfully yours,

OTTO GRUNDMANN.



Otto Grundmann



.... Young W. A. J. Claus, the youthful prodigy of the Art Museum school of painting, has lately had a most flattering success in Calcutta with a portrait of Lady Dufferin, the brilliant wife of the governor general of India. This must make our young Bostonian—he is only twenty-two—the fashion among the Anglo-Indians, and he has also succeeded with a portrait of some great rajah.

Feb. 1886.

work of proves de- always a fribition of y the first low, how- xhibition -original- is true of ambitious be dimin- atercolors. If all the uld be bet- e is singu- pieces are hat is un- crimson erves es- it is ex- markably

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Exhibition of the Boston Art Students' Association at the Art Club.

The exhibition of the Boston Art Students' Association opened yesterday in the gallery of the Boston Art Club, and will continue until the 18th inst. There are about two hundred works in the collection, comprising oil paintings, water-colors, pastel drawings, plaster reliefs, etc., and the exhibition is unquestionably the best that the association has ever held. The privilege of exhibiting in this exhibition is not confined to scholars in the school of drawing and painting attached to the Museum of Fine Arts, but is extended to all graduates of that institution, a class that includes some remarkably gifted artists. To it belong Mr. Stacy Tolman, whose landscape in the centre of the east wall bears the Salon number, always so religiously preserved on the frame as a proof that the work has not been found wanting by the infallible jury of renowned painters who control such matters. This French landscape (French in a double sense, for its manner is as foreign as its matter) is of the cabbage-green order first invented by Bastien-Lepage, with just a *souppcon* of the violet tone of the impressionist added. It has cabbages in the foreground; item, a woman; item, a goat; item, gray cottages in the background. Though to the eye of the sceptic cabbage-green is not the only color in nature, we are aware that there are some beautiful effects in it, and Mr. Tolman's picture contains some delicate and rare tones, which are enjoyable and truthful enough. It must be said, however, that it has very little originality.

There are some capital things in the line of heads and portraits, and in this department the work of Miss Helen M. Hinds, now in Paris, is conspicuous for its excellence. The sketch of an old woman's upturned face (No. 6) is what may be called a first rate *academie*, and the same remark may be applied with equal justice to the study of a young monk's head (No. 38). The pastel sketch of a baby sucking its thumb is extremely clever, and so is the profile portrait of a pretty brown-eyed little girl in a black bonnet. Nos. 69 and 90 are also spirited sketches, and all of Miss Hinds' work is fresh and delicate in color, intelligent in expression, artistic in treatment. No. 23 is the interior of a carpenter's workshop near the sea, in which is seen a conscientious and praiseworthy endeavor to present the subject honestly and for all it is worth. The old man seated in the shop and engaged in mending a sail is an easily recognizable New England type. There are several excellent bits of work here and there in the composition, but the light is too diffused to make an interesting pictorial effect. Miss Edith M. Howes contributes a painting (No. 59) of a mature and solid French milkmaid carrying a brass jug (substitute of the traditional pail) on her shoulder across a field—a conventional subject conventionally painted. Mr. W. H. W. Bicknell's profile head (No. 30) is very strongly painted, and in his picture of a young man holding a skull in his hands and apparently studying the dental deficiencies of the deceased there is some good workmanship. The portrait



Mr. W. A. J. Claus has returned from his sojourn at Calcutta, where he had the honor of being presented to his excellency the Earl of Dufferin, viceroy of India, and painted portraits for his highness Maharajah of Cochin Behar, his highness Maharajah Bahadur of Dumraon, his highness Maharajah of Bettiah, his highness Narva of Moorsabad and his highness Rajah Gunda of the Raj. The portraits were painted by Lady Helen Blackwood and Lady Rivers Thompson. Mr. Claus will now remain in Boston, where he received his first art training at the Museum of Fine Arts School.

Boston Transcript, 1887

# Boston Post.

MONDAY MORNING, NOV. 19, 1888

The travelling scholarship for young painters which has just been established under the direction of the school of drawing and painting at the Boston Museum of Fine Arts is such an admirable method of furthering the objects of that institution that I hope it will lead to the creation of additional scholarships. With the limitation of the resources of the Museum in art education, a system by which a young artist can profit by the superior advantages of foreign study is needed to develop his capacities. The stimulus afforded by familiarity with the works of the masters in the great galleries of Europe and association with earnest workers in the ateliers of living painters of celebrity will give the young American artist a knowledge which he cannot obtain at home, and moreover incite an emulation which can hardly fail to develop his best powers.

14 Bedford Street-

W. V. P. Longfellow Esq.  
Secretary  
-Dear Sir:-  
I received the official notice that I was chosen as instructor of the life class of the Art School and I accept the position offered for the year 1888-89 -  
yours very truly  
Otto Grundmann.

Boston, June 9, 1888.

# Boston Transcript

MONDAY, SEPTEMBER 8, 1890.  
THE LATE MR. GRUNDMANN.

To the Editor of the Transcript: As a pupil of Mr. Otto Grundmann at the Museum of Fine Arts School I can truly say that the rising generation of Boston art students have lost by his untimely death a friend and champion who loved his profession as he loved his life.



Antique Class 1895-96

# BOSTON STANDARD.

PUBLISHED DAILY, EXCEPT SUNDAY  
Thursday, April 25, 1895.

# WOMAN'S WORK.

Girl Students at the Art Museum School.

# FAIR SEX PREDOMINATE

Pretty, girlish figures, bright eyes and happy faces, such are the constituents of the large majority of the pupils of the Boston Art Museum School of Drawing and Painting.

That women are possessed of talent, and likewise earnest purpose, is apparent from the numbers that are here preparing themselves for the profession of art.

At the end of our second year in the Boston Art School, my Cousin Alice and I still remember that our first day at the museum was a terrible ordeal. I do not believe either of us slept the night before. I must admit that my heart was in my mouth when on Monday morning we walked, hand in hand, out portfolios under our arms, to the museum and showed our drawings to Mr. Benson.

It was quite a question whether the beginners' room or the life class, or the galleries was to be our portion; as we

# A Student's First Day

possessed a fair amount of that admirable quality, conceit, we asked to go into the life class; we put on as bold a front as possible that first Monday morning and tried to walk into the room as if most, if not all, our days had been spent in life classes. We found the model already posed, and most of the girls had taken their places, but we managed to discover space for two easels, put up drawing boards and commenced operations. In spite of our heroic efforts, we felt decidedly out of place until, in the long rest two or three of the girls spoke to us; that put us at our ease, and we began to realize that at last our dream had come true, and we were art students in dead earnest. Our life class, which we have now grown so fond of, it a little world in itself; we have uproarious students, interesting ones, quiet, talented and frivolous ones; big girls, little girls, old young, fair and dark, but all of them jolly good fellows, and fond of each other, too. I think, as people are apt to be when they are working together in earnest, for the same cause.

ELIZABETH SHAW OLIVER.



Exhibition of Student Work, 1896

# SCHOOL'S PLACE DEFINED

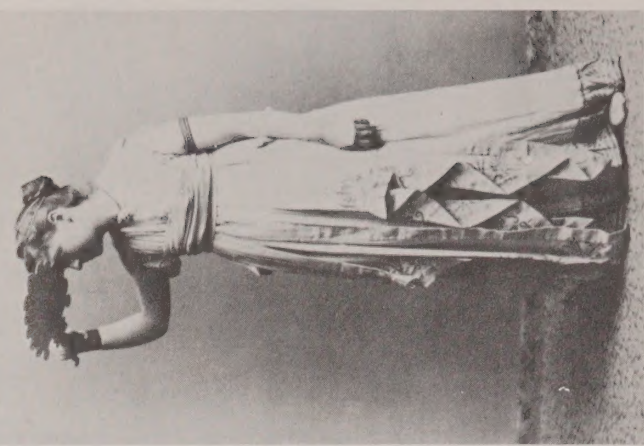
Art Museum Trustees Make Changes

Have Never Recognized It Until Now

An important change has just taken place in the relations between the Museum of Fine Arts and the school connected with it, which will be of interest to the friends of both institutions. When the present museum building was first opened to the public, in 1876, the so-called School of Drawing and Painting was only one of a number of schools or classes which were allowed to occupy rooms in the building for the practical study of art, though the trustees of the museum exercised no more control over them than was necessary to insure orderly conduct and the safety of the collections. The School of Drawing and Painting has survived all the others, and has added departments of decorative design and modelling to the field of its instruction; but curiously enough, although it has been thus intimately associated with the museum for twenty-five years, it has had no legal or recognized existence until within the last few days, never having been incorporated as an independent institution, or adopted by the museum as a part of its organization.

At the recent meeting of the trustees of the museum, and in the response to a petition of the committee in charge of the School of Drawing and Painting, this unsatisfactory condition of affairs was brought to an end. The school is now recognized by the trustees as a part of the museum, and its title has been changed to the "School of the Museum of Fine Arts."

**REMARKABLE POSING.**  
A striking example of physical endurance was given yesterday morning. Joseph Baum, a model before the men's class, was a living statue, posing on one foot, without rest, for the space of three hours and 25 minutes. This is said to lower all models' records, and is regarded in the school as a remarkable performance.



Boston Transcript, 1901



## AN ART ANNIVERSARY. Work of 25 Years.

Birthday of the School of  
Drawing and Painting.

Boston's Leadership as an  
Art Centre Is Shown.

**T**HE brilliant exhibition that opened at the Museum of Fine Arts yesterday makes a most fitting celebration of an important event in the history of what has become one of the great art schools in this country. The school of drawing and painting has just finished its first quarter century of existence. This important collection of the work of its graduates forms the most significant token of its achievements that could be given. And in furnishing such an important illustration of the fruits its work has borne it likewise makes a remarkably telling record of the present position of fine arts practice in America. For it is gratifying to see that in the work of the graduates of this school there is comprised that of a large proportion of the foremost artists in the United States who have made a reputation for themselves in the last 25 years.

The foundation of the school of drawing and painting dates back to the establishment of the Museum of Fine Arts in its present quarters on Copley square, with the completion, in 1876, of that part of the museum building which then embraced a little more than one-half of the facade, including, as it did, the portal with that portion to the west of the entrance. It was the year of the centennial of American independence, and with the Philadelphia exhibition there came the first popular awakening of an interest in the fine arts throughout the country.

The opening of the Museum building gave an opportunity for the establishment of a school of art in connection with the facilities for study prescribed by the housing of the museum collections in a permanent home. The facilities for the systematic study of drawing, painting or modelling were very limited, either here or elsewhere in the United States. Here there was simply the free life class of the Lowell Institute in its dingy quarters within "the Archway" by the old Marlboro Hotel on Washington street. In New York there was a similar class at the Cooper Institute, and in Philadelphia there was a better equipped art school at the Pennsylvania

Academy of the Fine Arts. Massachusetts had a few years before established public school instruction in drawing, together with the teaching of industrial design, and to some extent the Museum of Fine Arts was a development of the movement for industrial art in this community.

The school of drawing and painting afforded the first opportunity for systematic and thorough study of art in this community. Aside from the Lowell In-

With the school of drawing and painting began a new era in the practical study of art here in Boston. The school has always been an entirely separate institution from the Museum of Fine Arts, though given free quarters at the museum, and free access to its collections for study. The school owes its shaping as an institution largely to a young American painter, Mr. Francis D. Millet, who was made one of the trustees of the museum and a member of the committee in charge of the school, and at his recommendation two young painters who had been fellow-students with him at the Antwerp Academy of Fine Arts, and whose record there had been high, were engaged for the staff of instructors. Otto Grundmann, a young German painter, thus became the first director of the school, and E. L. Champney his assistant as a teacher of drawing and painting. Both of these, now for some years dead, rendered eminent service, and are affectionately remembered by the school's early pupils.

Among the early instructors in the school were Dr. Edward Emerson, with his lectures on anatomy, which he still continues, and Mr. Cross, with his courses, in perspective. Dr. William Rimmer, with his fascinating lectures on anatomy in art, was also one of the staff in the early days. He was a figure in the history of American sculpture. His romantic origin is still shrouded in mystery, but it is known that the genius that made him an inspiration in American art had a source in the blood that ran in the veins of French royalty—his father having been a princely exile, fated to end his days in poverty and mechanical toil. But to have achieved a statue like "The Falling Gladiator"—even though to this day only a plaster cast at the museum and perhaps never destined to its deserved reproduction in enduring bronze or marble—is better than to have borne vain titles, received ambassadors, or headed armies under the Phœnix-de-Lis.

In 1878 a class in modelling was established under the instructorship of the young sculptor from Cincinnati, Franz Xavier Dengler, a graduate of the Munich Academy of Art, where he studied in company with Duveneck, Chase, Shirlaw, Farnie, Currier and the others of that remarkable Munich group of young American artists. Dengler died the next year, before his exceptional promise could bear fruit, and the class in modelling was discontinued. Sculpture did not again enter into the curriculum of the school until 1894, when the class in modelling was re-established under Mr. Bela L. Pratt, a talented pupil of Augustus St. Gaudenes. Mr. Pratt still continues in that capacity.

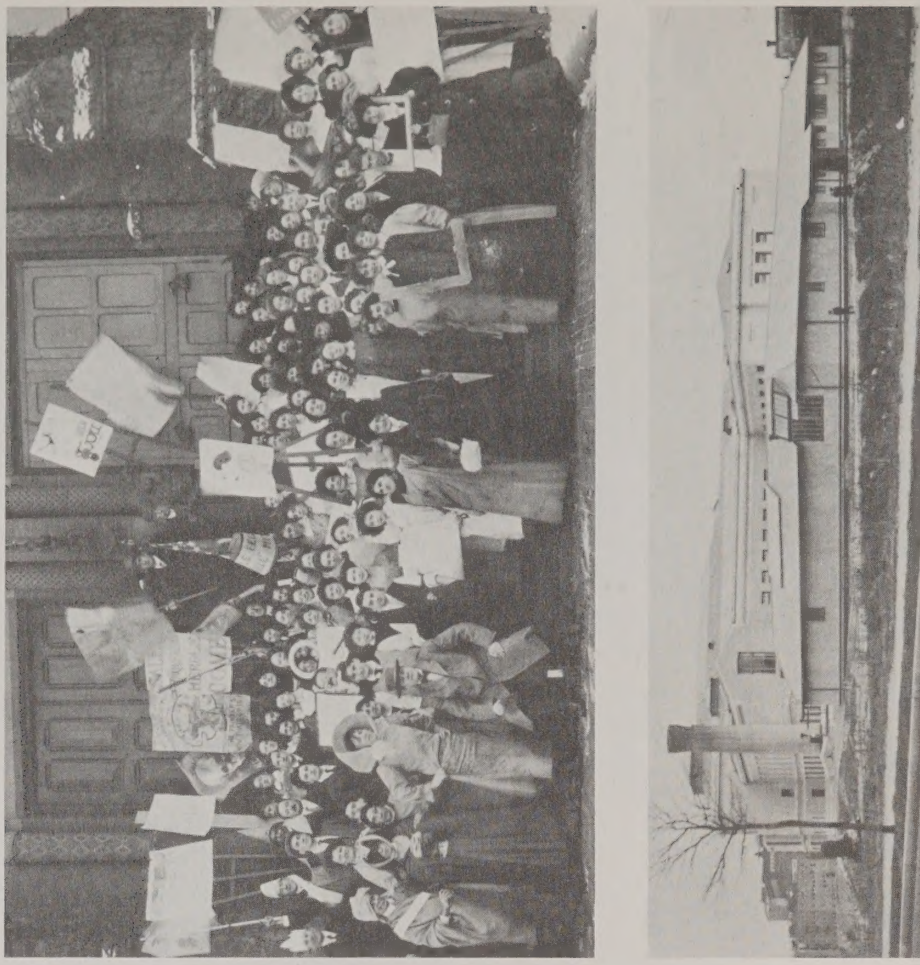
One of the instructors of the school under Mr. Grundmann's directorate was Mr. Frederic Crowninshield, now of New York and prominent as a decorative designer, particularly in stained glass, and another was Mr. Joseph de Comp. On the death of Mr. Grundmann, Mr. Edmund C. Tarbell became the director, and with him were associated in teaching the various classes Messrs. Frank W. Benson and Philip L. Hale. Some years ago a department in decorative design was established under Mr. C. Howard Walker, the architect, and on his resignation the present able instructor, Mrs. Stone, took his place. Miss Lombard became the manager of the school something like 10 years ago, and her work justified the high reputation she had gained in a similar capacity at the Cooper Union school in New York. She resigned last year, and was succeeded by Miss Norcross, well known as a painter.

The School of Drawing and Painting has advanced remarkably in popularity, and ranks as one of the four great institutions of the kind in the country, the others being the Students' Art League in New York, the Pennsylvania Academy school in Philadelphia, and the school of the Chicago Institute of Fine Arts. Its resources have lately been enhanced by endowments and it will undoubtedly continue to be favored with such benefactions. Its students have the benefit of several scholarships that, under varying conditions, give their winners the means to continue their art studies in Europe, while there are also various free scholarships open for deserving pupils in the school. The number of pupils that can be received is limited. And the applications being greatly in excess of that number, the examinations are such that admission is available only to those who give evidence of ability that justifies their matriculation. Many of the most talented of the graduates have been women.

It is notable that of the society of "Ten American Painters," who seceded from the Society of American Artists to hold an annual exhibition of their own, seven out of the ten are graduates of this school. Among the graduates may be mentioned the following artists, the most of whom have national reputations:

Charles H. Davis, Edward Simmons, Childé Hassam, Joseph DeCamp, Thomas W. Dewing, Robert Reid, Willard L. Metcalf, Charles H. Hayden, E. H. Barnard, Arthur W. Dow, Hermann D. Murphy, Adelaide Cole Chase, Louis Knickerbocker, Alfred Stieglitz, George Hallowell, Fred C. Attwood, Stacy Tolson, Mary Hazzelton, W. W. Churchill, Alfred Smith, Milton Mackintosh, Mrs. Lund, Mrs. O'Neil, Mr. Schmidt, Miss Blake, Miss Taylor, Miss Page, Miss Fiske, Mr. Clark, Miss Howe, Miss Saltmarsh and Miss Flint; also the sculptors, Adams and Potter.

Nearly all of the foregoing are represented in the exhibition. Comprising as it does the typical work of so many of the foremost artists now active in this country, the collection to a very considerable degree epitomizes the progress made in American art in the last 25 years—at least so far as painting is concerned.



Temporary School Building on the Fenway, 1909

## GAY ART STUDENTS QUIT OLD MUSEUM

Frolicking and Frisking Fare-  
well Given the Building in  
Copley Square.

MOVE TO NEW HOME ON  
HUNTINGTON AVENUE

By invitation of the trustees of the Museum of Fine Arts, representatives of the press this afternoon inspected the new building erected near the new Museum building for the school of the Museum of Fine Arts. The school is expected to go into its new quarters on Monday, and meantime, the members are enjoying a vacation. The building is a one-story structure on the west side of the new Museum building, and has been designed with special reference to the requirements of teaching, and, it is believed, is not surpassed by any art school in the country in the matter of lighting. Director Arthur Fairbanks and other officials of the Museum, with some of the teaching staff, were on hand to explain the different rooms and the work of the school. After an inspection of the building, tea was served. The building has already been described in the Transcript.



Travelling Scholarships and What They Ought to Do for the Holders

The theory as to travelling scholarships in Europe for art students is simple enough. Here are hundreds of bright young persons of both sexes preparing themselves in the American art academies for the life of the artist, and those who take themselves seriously will want to supplement the course here at home by an advanced course of study in France and by a tour of the European capitals of art. Consequently it seems perfectly reasonable, to those who are devising ways and means to aid worthy students of art, to supply those who have shown themselves to be especially worth helping with the opportunity for travel that they could not of their own resources command. Beautifully simple as all this seems, we believe that the premises must be in some respects changed; because the advanced art student from the leading American academies is today in no need of further schooling, except in the sense that schooling applies to all education and culture outside of the schools. Time was when the French art schools were so much more the "real thing," so much more "serious," than anything of the sort on this side of the ocean, that a course there was really requisite; but that time has passed. A travelling scholarship today simply means a more or less extended opportunity for culture, for the ripening of taste, for the broadening of aesthetic horizons, and above all for that familiarity with the best works of the greatest artists of all ages and that reverence for the supreme accomplishments of the human intelligence, without which the mere training and discipline of the schools produce but a skilled craftsman or a complacent pedant. Viewed in this broad light, the travelling scholarship may be of inestimable value to the bright, receptive, eager and ambitious student. But it should be thoroughly understood that conditions have so changed within the past decade that, so far as actual school work in the life class is concerned, our boys and girls have no more need of European instruction; that those who are graduated from such schools as the School of Drawing and Painting in the Museum of Fine Arts can derive no material benefit from entering a Paris art academy.

Boston Transcript, 1900

SAILING ON IVERNIA TODAY

The Ivernias is scheduled to sail at 1 P. M. today for Queenstown and Liverpool with 50 saloon, 120 second cabin and 300 steerage passengers. Bostonians in the first cabin will be H. G. Curtis, Mrs. Curtis, Mr. and Mrs. E. W. Atkinson, Laurence Curtis, C. A. King, Dr. P. D. Lamson, Miss Lucy S. Conant, Miss L. L. Sargent, Mrs. Fiske Warren, Miss Rachel Warren, Hamilton Warren, and Mr. and Mrs. Ernest Windsor.

Boston Transcript, 1906



R.M.S. LUSITANIA.

Friday, 7 April  
To Vatican. Swiss Guard =  
pretty boy  
Sistine Chapel. Little to  
say - much to feel. The  
Giant - living - of Rome.  
Tone. Paris studied him.  
Is much impressed.  
Raphael

M. Angelo's Pieta.  
beamed. Slept!  
Tea at wilds.

Page from a Diary, 1906

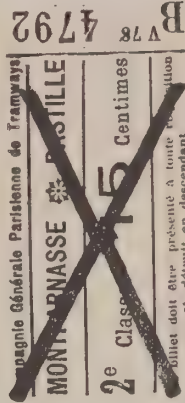


ACQUA MINERALE NATURALE DIGESTIVA  
(STERILIZZATA NATURALMENTE)

CINCIANO

(Gr. 1.750 per litro di naturale) G. Chiari Concessionario.

CINCIANO, vera e reale ACQUA MINERALE DA TAVOLA,  
PURISSIMA



EXHIBITION OF THE  
Paintings of Mr. Frank P. Fairbanks  
Holder of the Paige Travelling Scholarship  
of the Museum of Fine Arts, at the Gallery  
of C. H. Duntan & Co., 298 Boylston Street.  
NOV. 20 TO NOV. 26, FROM 8 TO 11  
8(A)

Boston Transcript, 1908



WHY MR. TARBELL LEAVES

When it became known this morning that Edmund C. Tarbell had resigned his position as teacher at the School of the Museum of Fine Arts, there was, naturally, much speculation as to the reasons which led to this step, and many people wondered if it had anything to do with the friction which existed a few months ago, at the time when the management proposed to make Huger Elliott director of the school.

The unwritten history of this episode probably goes back to the period of rather unpleasant feeling which was caused for a time among the teachers in the school of the museum by the proposal of the committee, last spring, to put Mr. Elliott, formerly director of the Rhode Island School of Design, Providence, in the office of director of the school. It is known that this proposal was resented by the teaching staff, and when their objections became known to the committee the latter gracefully yielded, to the extent that Mr. Elliott, instead of being made director of the school at large, was merely appointed head of the department of decorative art. The cause for all dissatisfaction on the part of the instructors having thus been removed, it was taken for granted that all was serene and peaceful once more. But it is quite possible that some of the instructors, accustomed as they have been for many years to having a free hand, with no interference as to their work, may have retained more or less reminiscent resentment—even though such a distinct concession had been granted them—when they remembered that such a proposal had even been seriously broached by the management.

There are rumors at the school that Frank W. Benson expects to resign as teacher also, but he has not yet done so. He has gone to Washington to serve on the jury of the biennial exhibition of American art at the Corcoran Gallery of Art. It so happens that neither Mr. Tarbell nor Mr. Benson were at the school today. They are usually there Tuesdays. If Mr. Benson is intending to resign the same combination of reasons lies back of his action that has been mentioned in explaining Mr. Tarbell's move—his personal convenience, his professional work as a painter, which demands so much time and thought, and (be it added) just a little of that same leftover resentment at the thought that the committee was capable of seriously proposing to put Mr. Elliott in the place of director of the school.

Both Mr. Tarbell and Mr. Benson are known as two of the most distinguished of American painters now living. It was largely the work of their classes in painting which gave the school the grand prize at the St. Louis Exposition. Both are former pupils of the Museum and joined the faculty shortly after their return from study abroad in 1889. The work preparatory to their classes is in the hands of Philip L. Hale and William M. Paxton.



Edmund C. Tarbell

Action Was Looked for After Tarbell Went.

William M. Paxton has resigned as instructor of drawing at the Museum Art School. The resignation was handed in on Wednesday, just before the artist's departure for Philadelphia, to attend the opening of the art exhibition there. It was not wholly unexpected, as there has been more or less of an upheaval at the Museum school since the resignation of Edmund C. Tarbell as teacher of painting, early last December. His resignation was followed by that of Frank W. Benson, and it has been rumored that other resignations might depend upon the appointment of an instructor in painting to fill Mr. Tarbell's place. Frederick A. Bosley has been placed in charge of that department, and Mr. Paxton's resignation followed.

Some years ago widespread interest and controversy were aroused by Mr. Paxton's theory of "biocular vision"—or rather by the chance discovery that he had been quietly painting according to this theory for five or six years before any one noticed it. This theory is that, since the eyes focus on only one point, all vertical lines or vertically inclined spots of other objects within the range of vision appear double and with two outlines and two high lights. By applying this to his work, he made the central figure clearly defined, and objects in the background with a double outline and two high lights. In other words, all other artists in the history of art have been painting as though objects were seen with only one eye.

NEW TEACHERS

At a meeting of the council of the school of the Museum of Fine Arts the resignations of Edmund C. Tarbell and Frank W. Benson as instructors were accepted, to take effect at the end of the school year. Mr. Tarbell and Mr. Benson were elected advisory instructors. Frederick A. Bosley was elected to succeed Mr. Tarbell and William James to succeed Mr. Benson.

Mr. Bosley entered the school in October, 1900, and remained there for a period of six years; five of the six years on scholarships won at the school. He took the Sears prize once; four times was number one in Concours and received honorable mention five times. In May, 1906, he won the Paige scholarship, enabling him to spend two years in study abroad.

Mr. James entered the school in October, 1904, and remained there in various classes for five years. He was awarded the Ayer prize once; a special prize once and received honorable mention once. Mr. James has also studied in England and in France.

Boston Transcript, 1913

CRITICISES MUSEUM TRUSTEES

To the Editor of The Herald:

Tarbell and Benson, the two greatest American painters living at home, are to leave the school of the Boston Museum of Fine Arts, according to the official notice issued by the trustees, and recently Mr. Paxton also has resigned. It is an open secret that these men were dissatisfied, or at any rate had good reason to be dissatisfied, with a high-handed action taken by the board of trustees, who forgot—as is often the case with such boards—that they were trustees and proceeded to exercise the rights of proprietors, which their charter unfortunately grants them. For many years Tarbell and Benson have taught at a financial loss to themselves—what great teacher does not?—and those who were intrusted with the management of the museum should have seen to it that the services of these great men were retained. This was not done. On the contrary the whim of a small coterie of trustees was considered, and nothing else. Meeting one of the trustees some months ago, I referred to the action taken by the board, prophesied that it might lead to the loss of the services of Tarbell and Benson, and inquired

Boston Transcript, 1913

THE MUSEUM SCHOOL

Thirty-Eighth Annual Exhibition of Work of Students Makes as Good Impression as Ever

In frankness it must be said that the recent revolutionary epoch through which the school of the Museum of Fine Arts has passed does not seem to result in the slightest falling-off in the quality of the work done by the students. One might almost say that, "Plus ça change, plus c'est la même chose." Only, we are tempted to say, never has the room devoted to the work of the painting classes contained so many interesting and well painted heads. There are portrait studies here which are not only technically of a high order of merit as such, but—and this, indeed, is a novelty in a show of art students' work—which seem to indicate the possession of taste, intelligence, imagination and sentiment! Now, if Messrs. Bosley and James are responsible for this, they ought to be warned by somebody in authority that it won't do; they are going too far; they are exceeding the art school speed limit. But it is not to be supposed that the teachers are altogether responsible for what art students learn; for we have always maintained that in no line of educational effort does the salvation of the student depend more utterly on himself than in painting. However, it is gratifying to observe that the fine traditions of the School of the Museum of Fine Arts are being so well upheld.

Boston Transcript, 1914

President William H. Taft will participate this afternoon in the ceremonies attending the dedication of the memorial tablet placed in the vestibule of the Essex Institute by the survivors of the First regiment of Heavy Artillery, Mass. Volunteers, in remembrance of the 484 officers and men of that regiment, who died for their country in the Civil war.

The tablet is of bronze and was designed by Bela Pratt, the famous Boston sculptor.

Boston Transcript, 1912

AMERICANS IN THE SALON  
Marion Boyd Allen's "The Green Veil"  
—List of the Other Contributors—  
Group by La Touche

One of the American exhibitors in the New Salon, Paris, is Marion Boyd Allen of Boston, whose interesting portrait, entitled "The Green Veil," represents a young woman in a white pliqué gown and a white hat, looking in the mirror as she adjusts a green veil over the hat.

Boston Transcript, 1912

what cogent reason there had been for the innovation. His reply, in substance, was that he really did not know, because that was not in his province. "Senatorial courtesy" is a term coined to express a pernicious custom by which a public servant abrogates his right to express an opinion or to interfere in the pet schemes of a colleague, provided he is left alone in his own "domain." The same pernicious custom has taken root in many Massachusetts boards of trustees, many of which have practically come to be exclusive social clubs. They are amenable not to public opinion, but to the fads and fancies of the small set from which alone they draw their recruits. These gentlemen often shudder to think what would become of their institutions if a public board of trustees were to take the place of their social gatherings. But not even the most enthusiastic opponents of the present incumbents of the Governor's and the mayor's chairs will claim that political favoritism would have gone so far as to supplant a Tarbell and a Benson with a Bosley and a James. Neither of these new men is known outside of Boston. One is not even listed in the latest "Who's Who in Art," and the other has his name and address printed there. Both are painters of such youth that they have not yet received medals or honorable mentions in recognized art exhibitions, albeit they are said to have had most enviable records as students. Can you not hear the howl of protest which this very board of trustees would have raised if either Gov. Foss or Mayor Fitzgerald had made changes comparable to these in their disregard of the interests of the museum, of Boston and of American art? To deprive the rising generation of artists of the instruction of men like Tarbell and Benson is well nigh criminal; at least so it appears to be to people interested in the progress of American art. To offer in their stead the instruction of unfledged men, however promising, is an action which suggests little regard for the interests of the public and of the American youths, whom the trustees doubtless still hope to draw to Boston by the reputation established for our—excuse me, their—museum by the big work of Tarbell and Benson. EDMUND VON MACH, American Editor International Encyclopedia of Art.

Boston Herald, 1913

School of the Museum

The forty-second year of the School of the Museum of Fine Arts opens on Oct. 1. Mr. William James is ill, having been taken with appendicitis, and during his enforced absence from his work, the criticisms of his class will be taken over for the time being by Mr. Frank W. Benson.

Boston Transcript, 1914

Boston Transcript, 1914





Portrait by Edmund C. Tarbell

**AAR**

**MONTROSS GALLERY**  
550 FIFTH AVENUE • • •  
ABOVE FORTY-FIFTH STREET • • •  
NEW YORK CITY • • •  
**EXHIBITION OF PICTURES**  
BY • • • • •  
**EDMUND C. TARBELL**  
JANUARY 15<sup>TH</sup> TO JANUARY 27<sup>TH</sup>  
NINETEEN : HUNDRED : TWELVE

# Museum School Fine Arts

A. R. JAMES, Mgr.  
A. T. HIBBARD, Capt.



1913

## BASEBALL SCHEDULE

		Score
MUSEUM	Mus. Opp.	
SCHOOL FINE ARTS		
vs.		
April		
5	Everett High at Everett	
9	Melrose at Melrose	
12	Malden at Malden	
16	Concord at Concord	
19	Open	
24	Weymouth at Weymouth	
26	Lowell Textile at Lowell	
30	Open	
May		
3	Arlington at Arlington	
7	Open	
12	Rock Ridge at Rock Ridge	
13	Norwood High at Norwood	
16	Lexington at Lexington	
19	Wellesley at Wellesley	
21	St. Andrew at Concord	
24	Open	



Artist's Festival



Men's Modeling Class at Play, 1917

## Boston Transcript

SATURDAY, MAY 19, 1917

Bela L. Pratt honored American art, and the record of our city, in his life work as a sculptor. His work at the Public Library will remain to all time as a monument to his talent, while his personal influence, and particularly the patient and modest work which he did as a teacher in the Museum of Fine Arts School, will long be remembered by our rising artistic generation.





Men's Modeling Class, 1917



Women's Life Class, 1917



Intermediate Painting Class, 1917



Beginner's Painting Class, 1917





Antique 1, 1917



Antique 2, 1917



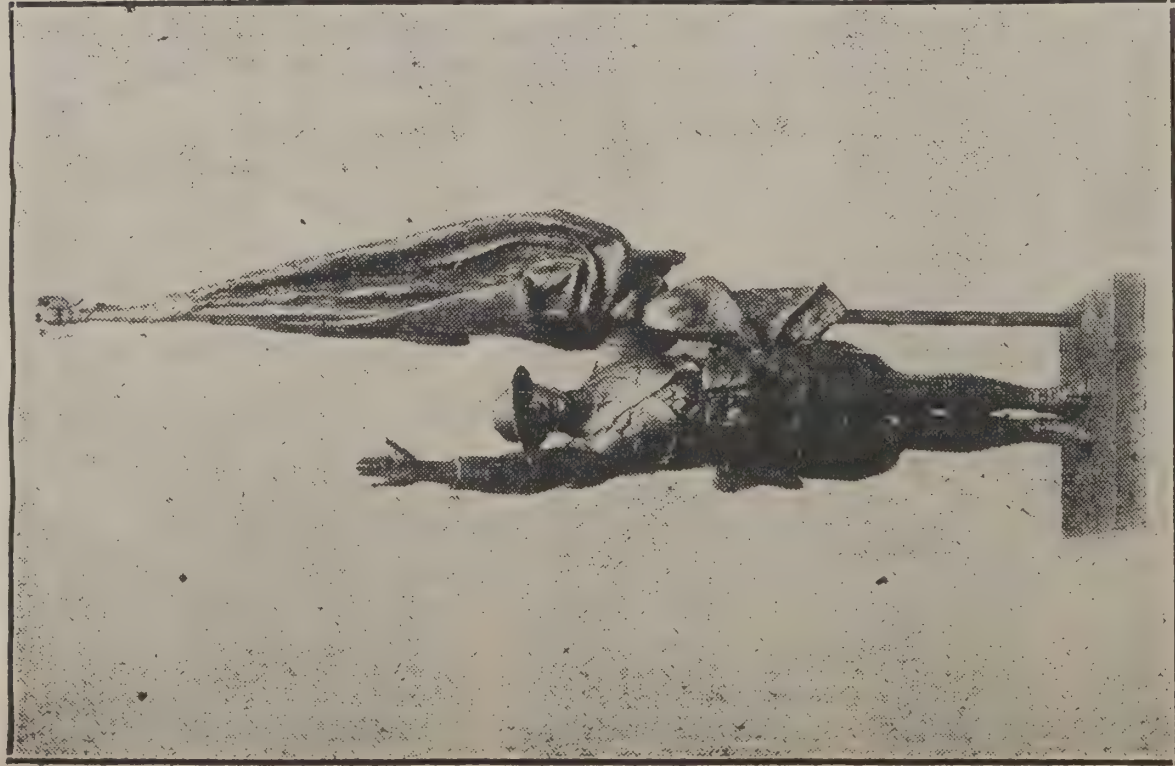
First Year Design, 1917



Design Department, 1917



## "Lafayette, We Are Here!"



"Lafayette, We Are Here" is the title given by the sculptor, Philip S. Sears of Brookline, to the statue of an American soldier which is to be unveiled and dedicated as a World War Memorial at Manchester, Mass., on Decoration Day.

## Echoes of the Aviation Ball

THE decorations for the Aviation Ball at the Copley-Plaza Friday night, which made a new record for artistic novelty and effect, were under the personal direction of Mr. John Lavalie and Mr. E. N. Frost, a stage decorator, and both of them studying at the Museum of Fine Arts School. The service formation of eighteen model Spads was hung from the ceiling. The lunettes were decorated with the American, British and French aeroplane insignia. On the cornices were four large aeroplane posters painted by Mr. Lavalie and Mr. Frost. Behind the line of patronesses were hung United States army and navy wings with the American insignia in the centre. The floral decorations, done by T. F. Galvin, Jr., added their brilliant touches of color. Smilax and blue wisteria decorated the boxes, draped under which was colored bunting.

### SCHOOL OF THE MUSEUM

Award of Scholarships for 1919-1920—  
Traveling Scholarships Not To Be Awarded This Year

On account of the existing conditions in Europe, the traveling scholarships of the School of the Museum of Fine Arts—the Paige, the Hunt, and the Cummings scholarships—are not to be awarded this year.

Boston Transcript, 1919

### PITTSBURGH ARTIST'S WORKS SHOWN HERE

Portraits and Landscapes by Demmler, Killed Last Week of the War  
An exhibition of portraits and landscapes by Fred Demmler, a Pittsburgh artist who was killed in Belgium during the last week of the war, was opened to the public yesterday at the Boston Art Museum. Demmler studied at the Boston Museum School and returned to Pittsburgh, but frequently came to paint portraits of New England people.

Boston Herald, 1919



ARMY AND NAVY  
YOUNG MEN'S CHRISTIAN ASSOCIATION  
"WITH THE COLORS"



## Notice.

All men who are interested in getting into Camouflage, might send the following facts to

Lieut. Wm. H. K. Yarnoz  
Camouflage School, 4th Brigade,  
F.A.R.D. Camp Jackson, South  
Carolina:

1. Name. 2. Age
3. Permanent address.
4. Classification. 5. Serial number.
6. Draft number. 7. Nationality.
8. Number of Local Draft Board.

All that can be done that is possible to facilitate their being inducted into this branch of the service, will be done, although, unfortunately, no promise can be made.

Private Milton F. Peck.

TO THE WRITER: SAVE BY WRITING ON BOTH SIDES OF THIS PAPER. TO THE FOLKS AT HOME: SAVE FOOD, BUY LIBERTY BONDS AND WAR SAVINGS STAMPS.



Miss Olivia James, a member of the Vincent Club and the Sewing Circle, is one of the society girls studying at the School of the Museum of Fine Arts. She is the daughter of Prof. and Mrs. Edwin James of Mount Vernon street, and has a debutante sister, Mary James.

After Many Years in Temporary Quarters the "Little Sister" of Boston's Fine Arts Institution Is to Have an Adequate Plant

**H**OUSED for the past eighteen years in its well-known temporary quarters near the Museum, the School of the Museum of Fine Arts will reopen Sept. 26 in a new building now nearing completion on the lot bounded by Museum road, the Fenway and Louis Prang street, about a hundred yards distant from the Museum. The structure was designed by the late Guy Lowell and embodies many new features which make it thoroughly fitted to take its place among the best designed art school plants in the country. The school enrollment now totals about 300 but the new building will be adequate to care for at least 200 additional.

The new structure is Georgian in architecture, faced with brick and artificial stone. It has not been constructed of especially expensive materials and inside much of the brick tiling and concrete have been frankly left uncovered, but even in this state it has much dignity and has been uniformly praised by those who have examined it. Its equipment, though adequate, will not be elaborate at the time the school opens, for the building is to be equipped chiefly with a fund being contributed by alumni and friends and this will not be completed for a considerable time. The building itself is being paid for by the Museum. The Museum school was founded in 1876 and first occupied rooms in the old Museum building in Copley square. There are now about twelve persons on its faculty.

Boston Transcript, 1927

The New Building

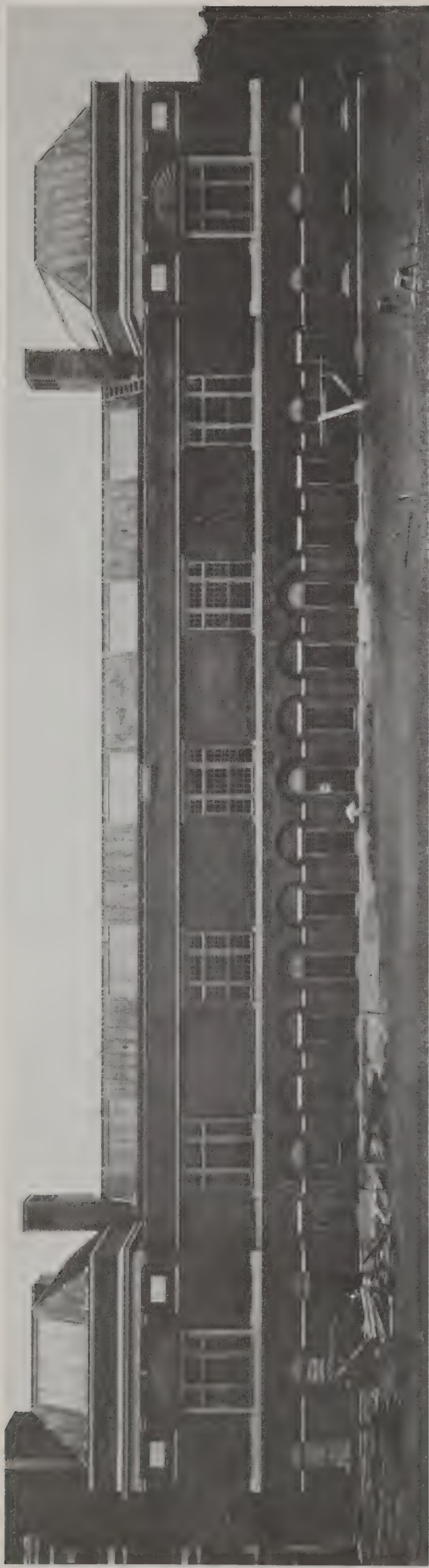


New School Under Construction



Wrecking of the Temporary Building, 1924





School Gallery



Design Class Room



The School of the Museum of Fine Arts is a department of the Museum of Fine Arts and an accredited professional art school. The School was founded in 1876. The present school program and curriculum is the result of an intensive and continuing self-study begun in 1967.

At the Museum School, students construct their own course programs on an elective basis, with advice from teachers and administration members. The only limitations in this elective system are the prerequisites that some teachers have for their courses, and the requirement that students enroll in classes for at least eight half-days per week. The School recommends basic courses for students who need foundation work in any studio area.

Many studio courses operate as open workshops in which students with a high degree of self-motivation usually do best. Course teaching methods range from structured classes, with regular attendance, to individual instruction for work done independently outside the school, with periodic visits by the teacher. The School does not have a department structure. Free communication

between students, teachers and administration members is one of the School's basic aims.

Each student's work is evaluated at the end of each semester by a Review Board made up of teachers and students. The student being reviewed participates in this evaluation. During the review the student is given advice and criticism, credits are assigned for the work presented and a written evaluation is placed in his or her file (letter grades are not given for studio courses). Students advance on an individual basis. In some cases extra credits are granted for exceptional accomplishment permitting a student to graduate in less than the usual four years.

School Government

The standing committees of the School, made up of administration members, students and teachers, meet regularly to study the School's goals, curriculum and problems. Committee proposals and independent proposals to improve the School are discussed and voted on at major Student-Faculty Senate meetings held at least once each semester. Proposals voted for become

part of the School's program. Each student, teacher and administration member has an equal opportunity to join committees and an equal vote at Student-Faculty Senate meetings.

Accreditation

The School of the Museum of Fine Arts is a member of and accredited by the National Association of Schools of Art. It is recognized by the Office of Education of the Department of Health, Education and Welfare as an institution of higher education; accredited by the United States Department of Justice for foreign students, and by the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code. The School is affiliated with Tufts University for its Bachelor of Science in Education, Bachelor of Fine Arts, and Master of Fine Arts degree programs. Tufts University is regionally accredited by the New England Association of Colleges and Secondary Schools.

The School of the Museum of Fine Arts maintains a non-discriminatory admissions policy with regard to race, color, sex, age, religion and place of national origin.

Comments from a Review Board

from a review of the work in painting, drawing, etching, ceramics, wood and welding of first year student Paul Trowbridge.

Faculty reviewer Lux Feininger:

"Paul showed such a profusion of work in all areas that I for one was overpowered. Try as I would, I could not focus a discussion to a point where serious critical appraisal could begin. Paul is intelligent enough to be aware of this situation; he said himself that he is spread out too thinly. A more searching approach is needed and must eventually come. The curious conflict is this: this overactive painter, ceramist and woodworker, etc. actually has a very passive nature. He takes in but does not emit."

Student reviewer Susan Cohen:

"It was very hard for me to understand Paul's work. He is so prolific and diversified that it's almost impossible to find Paul in it. He couldn't say what it was that he's chosen as a focal point. He seems very serious about learning many different things first and then focusing, rather than a process of one discipline leading to another. Because of that I don't think he should force a focal point. He might find that in order to do something really well he'd need to focus. One watercolor landscape in particular seemed to be a metaphor for his whole approach: it was hard to find which thing in it captivated his eye."

Faculty reviewer Bob Harvey:

"I agree that he is spread out and can't be found personally in his work. Suggested that he develop a piece that would take several weeks or months and to develop it in all its possibilities."

The student being reviewed:

"The board was very helpful in comments and suggestions. Mr. Feininger especially practically demanded that I be more aggressive toward the viewer. I agree. Also, I should confine my efforts to a few problems in depth, which I agree with. Yet, I have a strong curiosity to explore different mediums and the effects they bring. I think it will all contribute to my visual and conceptual vocabulary in the end."

A Self-Interview by a faculty member

Q. After seven years of the "New School", the basic conflict between "discipline" and "freedom" has not been resolved; should it be?

A. Not really. The best that can be done is to keep these forces in some kind of balance. If the belief of the School in an open, pluralistic society of the arts is to be maintained, this is necessary.

Q. Does this not result in chaos?

A. The chaos of today's School is as amenable to some as the false order of yesterday's School was for others. In any case, the historical situation has made demands that no rigidity could cope with.

Q. How does such flexibility cope with the unpredictable demands made upon it?

A. By improvisation, which, of course, is the basis of all artistic creation. This is its strength, and its weakness. The improvising is only as good as the improvisors. A school in which it is possible to graduate a first-year student can be looked at unfavorably, in the sense that it has admitted that it does not have the resources to help him or her any further; or favorably, in the sense that it has the perception to recognize outstanding work at any level, and the guts to reward it accordingly. I would say that recognition of independent thinking is as much a part of a teacher's job as daily instruction, which is after all an extension of the teacher's mind into the student's.

Q. Does the open curriculum choice make it difficult for teachers to teach?

A. The exasperation produced by a transient student population shifting about at will is more than compensated for by the meaningfulness of the relationships formed as a result of natural selection rather than as a result of captive audiences. This kind of Darwinism results only in the extinction of a species of dullness and falsity.

Henry Schwartz, painting teacher



These unedited student comments were selected by chance from a tape made during the last week of the school year.

"I think the best thing about the School is that it forces you to be creative from the first day you come here and can't find the building. If you are, the place can be great. If you're not, you're going to be the one who steps in the dog shit in the corridor. But to be serious, I think the most an art school can do is help people develop themselves. If you need more than that you're not going to make it, so where you go to school doesn't matter. If you have the creativity it takes to be an artist, this can be a good place to go."

"The advice I would give anyone coming here as a new student would be to learn the teachers first. Then concentrate on getting as much from them as you can."

"You're taking a gamble when you go to school anywhere, but you're taking a gamble especially if you're going into the visual arts at a time when the meaning or purpose of art is so severely undermined, so dependent on independent thought and so specialized and cut off from the mass audience — the public — you and me. I think that anyone going into the field of art should have second and third thoughts about it. Where is that dedication coming from? Art isn't something you can slop into. Art school is a stage that is more secluded than the outside art world. It's an inside art world where you test yourself and find out if you're ready to go out into the world. In an art school it seems like you aren't quite an artist yet by virtue of your position in an art school."

"I think that it's good to have experience beyond art school before coming to an art school. I had to support myself for a year and a half as a billboard painter before I came here. And that contact with a real situation, rather than having someone send me through school completely buffered from risks and the chances you have to take out there — out there — God. Just remember to keep following your own inclinations, in this school especially. What were your original reasons for making art? What were your original influences? Do you need to be here?"

Why should you come here? I think those are some of the questions that prospective students should ask themselves."

"Well, I think it's a real good school. I taught high school drop-outs for a while, so I have definite ideas about education. I think the School works in a very constructive way that results in real learning as opposed to academic learning. I think it's a unique place."

"Choosing a school is always taking a chance, a chance with your money and a chance with a time of your life. If you aren't able to force yourself into your own method of doing things here, you're wasting time. You have to force your inclinations into an art metapattern. An art school, any school, a university, is only the people that you meet. This school has been three people to me, that's about it, a few acquaintances. I came here specifically to meet one person, a professor that I knew was teaching here. I think it helps if you have a direction, a reason for coming here in the first place. The reason I decided to come to Museum School was that it seemed to have a looser structure than other schools in the area."

It was a place where I could tailor my own program. I have hardly been to any classes this past semester. I've just been working on my own projects. I've become friends with my professors. I go out to eat with them a lot of times. They've become my best friends. A professor I met here is supporting me monetarily."

"I wanted — I did my work. So it's a personal thing with me, why I like the School."

"It's been a good experience for me. I think for someone coming straight from high school it would be hard to fit into, because you really have to know what you want to do; otherwise you'll waste time — maybe your first year — just trying to find your way around."

"Too many hippies in this school, people just fucking off and using the School as an excuse to do so. I think there aren't very many good teachers. I think too many are trying to be funky, too much like the students and not acting their age."

"I just think that the Museum School has probably been the most exciting experience in my life. It's taught me everything I know in terms of art. And I recommend it to anybody that's willing to work."

"A very interesting array of leisure-oriented wealthy people."

"I just finished my first year here after coming out of high school. I think I've grown a lot this year — as an artist — a lot more than I would have at some other schools I looked at."

"The School's a good place. You have to work for what you get, and that's like it is outside. It's a warm atmosphere and close. Everyone is striving for similar ends and it works well. You can grow immensely here. No one is putting limits on you. It's a very growing place."

"Hearts stop when review boards come."

"I kind of like this school. I like the atmosphere because it's very loose. I came here fresh from prison after doing fourteen years. So if I'd been restricted, I would have totally rejected the place. Because it was so relaxed here, I felt relaxed. The people here helped me. At first I thought I was weird, walking around thinking I was totally out of place with students, you know. But as I stayed longer I found out that they're just as weird. They might be straight, but some have head problems themselves. But also, just the idea of being accepted, you know, trusting you just out of prison; normally when someone finds out your an ex-convict they don't even want you parking your car on the same street. The people in this school were totally the opposite way. They totally accepted me as a person without the convict stuff. And they accepted me on my work. No one went around checking on me as I expected. Probably that was a touch of paranoia, but I didn't have any of that. I just did what I wanted — I did my work. So it's a personal thing with me, why I like the School."

"I wasn't a student here at the time, but I've been told that the way the School runs without much structure, was brought about mostly by students who were fed up with too much structure at the School before. I guess when Dean Bagnall came he set up a thing where students could push for whatever they wanted. And they pushed for what we got now. I think the problem is that they made a system for pushy people. I went to summer school here after not getting in the School right away. I think it was a good thing, because I learned to push there and I got some basics that teachers in the regular school don't always have time to give, even though a lot of them are here late. The School is very competitive and some people need help finding the starting gate. I think we should develop a foundation course next year that runs like Summer School — for people who need it."



These comments are the result of a request that faculty members provide a brief statement of their own for the catalog. The comments printed were selected by chance from comments by the whole faculty.

*"Drawing is about marks on paper, not about copying."*

**William Flynn, Drawing**

*"In teaching drawing I have endeavored to provide students with a set of basic skills.*

*Thus, with what may be termed as sharpened judgement and an awareness of forms in space, they may be better equipped to explore their own creative directions."*

**Robert E. Grady, Drawing**

*"I am a sculptor. I work with non-figurative images that I regard as 'real', not abstract. My most recent pieces are formed of grasses, branches, etc. that are bundled, woven or constructed but are quite simple in form. I became a sculptor because I like making objects. Objects are exciting because they can alter both a physical and psychological space."*

**Fritz Buehner, Sculpture**

*"Just because a creation serves some utilitarian function it doesn't mean that it is any less valid as art than a canvas painting! That's crazy! Art can be anything! And for those that are interested in the visual, be free enough to allow yourselves to have an adventure in as many areas as possible, from ceramics to wall murals or architecture; from metals to designing costumes and stage sets."*

**Stanley Pinckney, Multi-Media**

*"I feel that we have experienced a lot of changes and that we are continually open and responsive to change. More energy is focusing toward a need to integrate experiences, to experiment with purpose. I am concerned with exploring attitudes, expanding approaches, asking questions and sharing skills, both in group and one-to-one situations. I feel that our strength is in the richness and diversity of our viewpoints."*

**Jon Swan, Sculpture**

*"The beauty of the Museum School remains in the maximum potential to pursue an individual's artistic desires. I urge students to explore me as they might a tool. Guidance in experimentation of technique and in the search for one's aesthetic sense is my goal as an instructor."*

**Yoshiko Yamamoto, Metals**

*"After much soul searching and years of painting, I've reached the decision that optical realism with a healthy respect for the traditions of the past in Western Art suits me. Through these persuasions and disciplines I'm trying to create a viable art for today."*

**Barnet Rubenstein, Painting**

*"The teaching of Asian art history is designed to introduce historical ideas and artistic achievements as well as to encourage students to experiment with unfamiliar Asian modes of expression. By analyzing and experiencing foreign artistic essences, students may enlarge their consciousness and prepare for other artistic encounters."*

**Joan Lebold Cohen, History of Art**

*"I work with videotape because of the unknown potential inherent in it as a material. Interested in exploring video-series and sound relation to image. 'Manipulation is the message.' Taped/performed/live combinations of video-interaction and juxtaposition of performer and audience. 'Video is being invented.'"*

**Jeffrey Hudson, Video/Performance**

*"Through showing students the art and culture of non-literate and ancient societies, I emphasize ways of seeing the world which are different from the art historical traditions of Western Europe which we still share. In turn, they as artists continuously enrich my own understanding of what I teach."*

**Philippa Shaplin, History of Art**

*"The creative artist, as he or she responds to nature, does not merely see actual colors and forms as does the layman. He unconsciously imposes on the elements he sees his own sense of order, form and color. Subject is re-created, translated, and it is almost inevitable that such an interpretation will play up or accentuate some one aspect which we wish to make the dominant interest of the work."*

**Walter Pashko, Printmaking**

*"Both my painting and my teaching are based on the premise that mystery and magic can be achieved through the exploration of the available painting materials and their intrinsic properties to refract and transmit light. Emphasis is placed on the adventure of color relationships, surface quality, proportion and pictorial space."*

**Domingo Barreres, Painting**

*"I believe that the function of a ceramic course is to give a wide-ranging experience of techniques and to help individuals find their own direction and relationship with the materials, not to try to fit each student to a preconceived set of standards. The technical course provides a basis for understanding the materials the potter uses and affords more freedom of concept."*

**Norman Arsenault, Ceramics**

*"Drawing is the reaction, interpretation and expression of all the senses through the use of marks, tones, textures, color, size, form and mass, movement, etc., for the purpose of self expression. The act of creativity is not in finding the answer but in the asking of the question, the results of which ask a more important question."*

**Charles Milson, Drawing**

*"I am interested in making graphic, sculptural, and visually direct objects which can become an extension of an individual's personality, rather than being only ornamental, monumental, or decorative. I believe the development of strongly individual design sense, aesthetic integrity, and suitability of method to material and purpose, to be of primary importance."*

**Peter Blodgett, Metals**

*"The defection of some painters into some form of conceptual or technological art will not, I believe, result in the extinction of painting, but rather will produce greater motivation in those who are willing to hold their ground, to consolidate and revitalize the awesome legacy left to them by the great minds, talents and spirits who have contributed to it over so great a period of time."*

**Henry Schwartz, Painting**

*"For me, film is a way to both investigate and entertain; to re-make my world as it seems to be, or as I wish it to appear. It is a powerful and resourceful medium, for through the manipulation of images and sounds, films make us confront our own experiences in such ways that we respond differently and are changed slightly."*

**Stacy Greenspan, Film**

*"The School's open structure permits, encourages, demands that individuals' development extend beyond classroom and preferred disciplines to a more total involvement with a variety of media. To include fiber as essentially a sculptural media is to recognize it's immeasurable possibilities for extending concepts of sculpture toward the use of color, texture, flexibility, kinetics, etc."*

**Heidi Marino, Sculpture**



## Ceramics

The goal in the ceramics shop is to explore with students all aspects of expression in clay and glaze and to encourage and challenge the creative potential of each student. Kiln facilities permit the firing of unusually large work at all temperature ranges.

## Drawing

In the drawing courses students are encouraged to experience as broad a spectrum of drawing as possible. Students at any level may enroll in courses to study drawing as a function of pure design in the most contemporary sense, or in courses devoted to the traditional subjects of anatomy and perspective. Drawing is considered as a way of learning to see and as a direct and immediate way of developing a visual vocabulary. Individual criticism, group discussions and informal lectures keep teaching flexible and committed to the personal development of each student. Facilities include two life drawing studios equipped with theatrical lighting systems.

## Film

In the film area, workshop courses are constructed around student needs. Courses include screenings of classic and recent films and include classes in basic animation. In the film shop a student can make a complete 16mm film with the most up-to-date sync sound camera and editing equipment. Courses using recently developed Super 8 sync sound equipment — which now parallels 16mm process — permit beginning students to learn basic film technique economically and permit more advanced students to make complete films in this increasingly sophisticated and growing medium. Facilities for 16mm film include Eclair ACL, Arriflex BL, Arriflex S and Bolex cameras; Steenbech Editing Machine; Nagra IV L, Tandberg 11 P and Uher 1000 tape recorders; Siemens Double System Projector; Optical Printer, and an animation stand. Facilities for Super 8 include: Nizo cameras; Scipio Sync Cassette and Uher tape recorders, and a Super 8 Research Association 6 plate editing table.

## Graphic Design

The Graphic Design area offers courses in theoretical design and typography and an advanced course in which actual work is produced for non-profit organizations. Facilities include a design shop, a photographic darkroom, a 14" x 17" reproduction camera and a VariTyper typesetting machine.

## History of Art

In the history courses the emphasis is no longer one-way communication — slides plus lecturer in a darkened hall. We are trying to discover what the artist and the art historian have to learn from each other. Much more than the standard survey of

art is offered, and courses change from year to year. Typical courses offered: "Culture and Concepts of the Americas", "Medieval Art and Music", "Art and History of Film". No course relies on just one medium or one teacher — there are special interest seminars, team teaching, invited and uninvited guests. Individual students are offered the opportunity to help teach classes on topics of special importance to them. Students discover what is happening in the New York galleries and what is happening in the woods of Vermont. There is a chance to discover what a real Japanese dinner looks and tastes like. Since the School is a department of the Museum of Fine Arts, and is also near other Boston-area museums and galleries, students have easy access to objects of the past and present. These courses are designed to be most rewarding for the student with some amount of self-motivation. For diploma students no art history is required. Therefore, students and teacher work hard to make these classes a valuable use of time and energy.

## Jewelry and Metalsmithing

The direction of this area strongly emphasizes learning basic metal techniques while simultaneously strengthening three-dimensional design concepts. On both beginning and advanced levels, problems are suggested which encourage the student to explore conceptual and technical possibilities while developing his or her own affinity for the medium. Seminars are held weekly involving critiques, discussions and exposure to other artist-craftsmen around the world through slide lectures, demonstrations and visiting craftsmen. Facilities include a thoroughly equipped shop with electroforming lab and metal spinning equipment.

## Multi-Media and Sound

This area broadly incorporates video, four-dimensional events and productions — multi-sensory experiences, electronic music, and environments. It is centered within a studio equipped with sound proof recording and projection booths containing electronic music synthesizers, a four channel sound system with mixer and tape recorders, and a multiple slide projection system with three screens. This area is closely tied to the film area, and students in each area make use of equipment in the other area. Courses include informal group and tutorial workshops, and more formal demonstration and lecture courses. Regular critiques take place, as well as performances of student works. The general aims are to give specific advice for individual projects, to impart technical knowledge, and to encourage a general development of aesthetic consciousness.

## Painting

The painting area offers a variety of course in which students may experience a wide range of techniques and viewpoints. A student may work in a class under the guidance of a particular teacher, or in his or her own studio, receiving instruction there through a tutorial arrangement. The aim of instruction in painting is to help each student develop standards of excellence along lines of the greatest individuality possible.

**Technical Painting:** A workshop that explores the methods and materials of image making. Conceptual emphasis is on the contribution that traditional accomplishment can make to contemporary possibilities. Included are Fresco, Mosaics, Venetian and Flemish oil techniques, Egg Tempera, Gilding, Silverpoint and the Plastic Media. Essential materials are provided for classroom use. Instruction emphasizes a working knowledge of materials in their application to wall structures for fresco and mosaics, grounds for oil painting, egg tempera, gold leaf; and in the preparation of papers, pigments, and painting mediums. Direct access is provided to paintings from the Museum of Fine Arts collection. They are made available in a unique classroom situation in the Museum. The paintings chosen represent various styles and periods from Simone Martini to Monet. Class orientation is to what can be selectively learned from the "Old Masters" and incorporated into one's own development.

## Photography

In the photography area a variety of approaches enable the student to select his or her level or degree of involvement. A short, basic one-semester course is offered as a survey and as an opportunity for obtaining an equipment "license". This includes basic terminology, camera basics, printing and enlarging. The intent is to offer the artist the technical aspects of another tool. The second level is called Foundation Photography, which is again basics, but a much more in-depth look. Individuals wishing to use photography as a major part of their artistic vocabulary are encouraged to begin in "Foundation". The advanced photography courses are called Photo Experience and they give the student an opportunity to seek out and pursue his own direction. There is a heavy emphasis on individual approach, print quality, use of equipment, group criticism and discussion. Facilities include a main darkroom with Beseler 45 MCRX enlargers. The advanced darkroom is divided into separate cubicles offering privacy, individual chemistry and unlimited time. A color darkroom presents an opportunity for color experimentation and is at this point tutorial and an adjunct to the advanced courses in black and white photography.



## Printmaking

This area offers a wide range of courses from beginning printmaking to advanced workshops. These include courses in specific media, such as etching, lithography and silkscreen printing in which photographic as well as traditional techniques are taught. Facilities include relief, intaglio, stencil and photographic equipment. The area has five photo presses — to 32" x 48" bed size, four etching presses — to 36" x 60" bed size, a darkroom with a 14" x 17" reproduction camera and large photo-stencil burning equipment.

## Sculpture

This is a broad area with basic courses covering most of the three-dimensional disciplines: modelling, carving, plastics, welding and wood. Materials and equipment available are clay, plaster, cement, resins, fibers, oxy-acetylene, arc welding, lathes, band and table saws, jointers, planers, sanders, air powered chisels and grinders, vacuum forming machines and a great deal of portable equipment. Carvers supply their own stone or wood. Information concerning methods and design is readily available. All of the above equipment and facilities are available to the artist who has a firm command of a particular medium and wants to pursue and develop that direction. In all courses criticism emphasizes seeing, designing, composition and giving vision substance. **Fibers/Flexibles:** Fibers and flexible sculpture takes an untraditional approach to the use of materials, techniques and sculptural forms. By the nature of the materials, concepts develop which present us with new possibilities of working — moving with gravity, reacting to surrounding space and forms, kinetics, pneumatics, etc. Natural fibers as well as flexibles, such as rubber tubing, liquid latex, rope, fabric, foams, plastic sheeting, are experienced for their own potentials. They are also explored in combination with related techniques, such as weaving, crocheting, netting, coiling, stuffing and knotting, and in their relationship to the other sculptural areas. This approach has opened up into an art, what has in the past been thought of as craft, and provides the individual with freedom to experiment and develop new forms of self expression.

**Plastics:** The approach in the plastics shop is to allow the student freedom to work out solutions to self-imposed problems. This is done in a workshop situation without reference to "problem solving" as an instructional technique. The thrust of criticism is toward full utilization of the plastic potential, i.e. high strength/weight ratio, light transmission and thermoforming capacity. By making three small experimental models, the student is introduced to areas of plastic fabrication, such as vacuum and drape forming, reinforced and clear cast polyester

resins and plexiglass construction. With the information gained, the student is free to choose the technique most suited to his or her idea. Facilities include laminating and clear casting; cloth, mat and resin in stock; 36" strip heater for bending plexiglass; 48" x 72" and 16" x 16" vacuum forming machines, and an 8" heat sealer for film sealing and constructing inflatable objects. **Welding:** In this shop individual projects are designed and developed through drawings and maquettes, with continual conferences with the instructor. Advanced courses in fabrication utilize techniques and design experience gained through basic media courses. Frequent field trips are arranged to obtain materials, technical advice and exposure to other sculptors. Facilities include four oxy-acetylene stations, 180 amp. arc welder, heliarc, stationary and portable grinding and polishing equipment, small plate and pipe benders and motorized hacksaw to accommodate all forms of brazing, braze welding, electric welding and finishing.

## Stained Glass

The stained glass courses are run as workshops in which students are encouraged to use various types of glass in combination with other materials to extend the directions they are developing in other mediums. For students specializing in stained glass, the architectural approach may be explored. In all courses emphasis is placed on the inherent environmental potential of stained glass and its use as a medium of light.

## Faculty

**Ceramics**  
Norman Arsenault  
Bill Sax  
William Wyman

**Design**  
Richard Lyons  
Leo Prince

**Drawing**  
Joseph Capachietti  
King Coffin  
William Flynn  
Robert Grady  
Milton Johnson  
David Kelley  
Charles Milson  
Andrew Syrbich

**Film**  
Stacy Greenspan  
Richard Lerman

**Graphic Design**  
Joe Landry

**History of Art**  
Nan Arghyros  
Richard Broadman  
Joan Lebold Cohen  
Donn Moulton  
Deac Rossell  
Barnet Rubenstein  
Philippa Shaplin  
Donald Sibley  
Jon Swan

**Jewelry and Metalsmithing**  
David E. Austin  
Peter Blodgett  
Yoshiko Yamamoto

**Multi-Media**  
Jay Jaroslav  
Larry Johnson  
Stanley Pinckney  
Jon Swan

**Painting**  
Natalie Alper  
Kaji Aso  
Robert Baart  
Ellen Banks  
Domingo Barreres  
John Burns  
Francesco Carbone  
Donn Moulton  
Barnet Rubenstein  
Henry Schwartz  
Donald Sibley  
Sandi Slone

**Photography**  
Bill Burke  
Amos Chan  
Jim Dow  
Elaine O'Neil  
Wilson Smith

**Printmaking**  
John Brennan  
John Clift  
Charles Milson  
Walter Pashko  
Harriet Russell

**Sculpture**  
Courtland Bennett  
Fritz Buehner  
Robert Harvey  
Liz Koch  
Heidi Marino  
Jon Swan  
Dan Wills

**Stained Glass**  
Elizabeth Szawlowski

**Video/Performance**  
Jeffrey Hudson  
Tava



Diploma Program

The Diploma of the School of the Museum of Fine Arts is awarded to those who complete 120 credits in studio art and history of art courses. (history of art courses are optional.)

Degree Programs

The School's degree programs, offered in affiliation with Tufts University, are variations of the diploma curriculum. Application for the undergraduate degree programs is made at the Museum School after completing one year's work at the Museum School. In the second year, a limited number of academic courses are taken. In the third and fourth years, the program is divided between studio and academic work. Some of the necessary academic courses are given by Tufts at the Museum School. In the fourth year, these courses are generally taken on the Tufts University campus.

Master of Fine Arts Program

A comprehensive study of all aspects of the Master of Fine Arts program will be undertaken during the 1975-1976 academic year. No new candidates will be admitted to the program during this period.

Bachelor of Fine Arts Requirements

Three years of the School's Diploma Course spread over a four year period, plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Literature, or Philosophy, or Religion;

2 semester courses in Intermediate Language, or Course in Culture of a Country not Native to Student (from approved list);

2 semester courses in Political Science, or History, or Economics, or Sociology, or Psychology;

6 semester courses in History of Art Electives;

4 semester courses in Open Electives.

A maximum of 24 credits may be transferred from another institution.\*

Bachelor of Science in Education Requirements

Three years of the School's Diploma Course spread over a four or four and a half year period, plus student teaching, plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Literature, or Philosophy, or Religion;

2 semester courses in Political Science, or History, or Economics, or Sociology, or Psychology;

1 semester course in General Psychology;

1 semester course in Educational Psychology;

1 semester course in Introduction to Education;

4 semester courses in Electives in Education;

6 semester courses in History of Art Electives.

A maximum of 36 credits may be transferred from another institution.\*

\*Transfer credits will be granted only when the courses taken fulfill all of the conditions which Tufts University considers essential for the granting of transfer credits.

Diploma Program\*

Application Fee .....	\$ 15.00
(non-refundable)	
 Tuition Deposit .....	\$ 50.00
(non-refundable but applicable to tuition)	
 Full Year Tuition .....	\$2200.00
(payable in two installments)	
 General Fee .....	\$ 50.00
 Administrative Fee for Non-Resident Independant Study .....	\$ 400.00
(one year)	
 Health and Accident Insurance (optional) Individual .....	\$ 124.80
Family .....	\$ 325.80

Tuition for the full year is \$2200 (subject to change) payable in two installments of \$1100 each, due at registration for the first semester, and at registration for the second semester. Tuition for a student entering the School at the start of the second semester is \$1100, payable at registration for second semester. No reduction will be made for late registration, but credit will be given for work presented to review boards regardless of date of enrollment. The insurance and general fees are payable at the start of the first semester.

Bachelors degree Program\*

First Year .....	\$2200.00
(diploma program)	
 Second Year .....	\$3058.00
 Third Year .....	\$2494.00
 Fourth Year .....	\$2708.00
 Late Registration Fee — entering program after second year .....	\$ 322.00
 Late Registration Fee — entering program after third year .....	\$ 644.00

For all academic courses taken separately either at Tufts University or at the Museum School, the tuition charge is \$268 per course per semester and is payable to the School of the Museum of Fine Arts.

The Bachelor of Science in Education degree requires an additional \$1072 for the four courses which are taken in summer school at Tufts University. Other fees will be charged as for the Diploma Program. Payments are made to the School of the Museum of Fine Arts.

Tuition Refund Schedule

Tuition refunds are made only in case of formal written withdrawal addressed to the Registrar and containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount of refund calculated accordingly

If withdrawal notice is received during —  
1st. week of semester, refund is 80%;  
2nd. week of semester, refund is 80%;  
3rd. week of semester, refund is 60%;  
4th. week of semester, refund is 40%;  
5th. week of semester, refund is 20%.  
No refund after 5th. week of semester.

Foreign Students

Students from outside the United States should have available funds for all educational and living expenses for at least one academic year.

\*All fees, tuition and other charges subject to change without notice.



A limited amount of financial aid is available in the following forms:

- School Tuition Scholarships
- School Working Scholarships
- Time Payment Plan
- \*National Direct Student Loans
- \*Educational Opportunity Grants
- \*College Work-Study Program
- Guaranteed Loan Program

\*To be eligible for these programs, the applicant must be a citizen or national of the United States, or a person who is in the United States for other than a temporary purpose and intends to become a permanent resident thereof.

### School Tuition and Working Scholarships

These scholarships are awarded each year from the income from endowed scholarships and funds of the Museum of Fine Arts. A student may apply for scholarship aid on or before March 1 for the next year's tuition. The awards are made on the basis of ability, school record and financial need.

### Time Payment Plan

Under certain conditions a time payment plan may be arranged with the Financial Aid Coordinator to spread tuition payment over the period of the semester.

### National Direct Student Loans\*

An undergraduate student may borrow up to \$1500 each academic year to a total of \$5000. The repayment period and the interest do not begin until 9 months after the student ends his or her studies. The loans bear interest at the rate of 3% and repayment of principal may be extended over a period of 10 years, except that the institution may require a repayment of no less than \$30 per month.

### Special Opportunities for Study

As a department of the Museum of Fine Arts, the School has a rare opportunity to employ the educational facilities of the Museum and its programs. The Museum Library, containing 120,000 books and pamphlets, is one of the major collections of reference material on art in the world. The Asiatic, Classical, Egyptian and Painting Departments offer unlimited opportunity for study. The Print Department collection has several hundred thousand prints and drawings from Renaissance times to the present. Each of the great departments offers opportunity for research. The Museum's work of restoration, conservation and analysis may be observed in the Research Laboratory. Other important resources in the area include the Isabella Stewart Gardner Museum, Harvard's Fogg Museum and Library and many small museums, commercial galleries and university galleries.

If a borrower becomes a full-time teacher in an elementary or secondary school or in an institution of higher education, as much as half of the loan may be forgiven at the rate of 10% for each year of teaching service. Borrowers who elect to teach in certain eligible schools located in areas of primarily low-income families may qualify for cancellation of their entire obligation at the rate of 15% per year. Cancellation for military service (on loans made after April 13, 1970) is at the rate of 12½% per year of service to a maximum of 4 years, or 50% of the loan.

### Educational Opportunity Grants\*

A program of direct awards available to a limited number of undergraduate students with exceptional financial need who require these grants to attend school. To be eligible, the student must also show academic or creative promise. Eligible students who are accepted for enrollment on at least a half-time basis, or who are currently enrolled in good standing, may receive Educational Opportunity Grants for each year of their higher education, although the maximum duration of a grant is four years. Grants will range from \$200 to \$1000 a year, and can be no more than half the total assistance given the student.

### College Work-Study Program\*

The College Work-Study Program is a program of employment. Students, particularly those from low-income families, who need a job to help pay college expenses are potentially eligible for employment under federally supported Work-Study Programs. Students may work up to 15 hours weekly while attending classes full time. During vacation periods when they do not have classes, students may work full time (40 hours per week) under this program. Work

may be for the institution or for an approved off-campus agency. On-campus jobs can include work in laboratories, libraries, and maintenance. Off-campus jobs are assigned in public or nonprofit organizations and include work in health, welfare, and recreation programs, and in Community Action Programs.

### Guaranteed Loans

Under this program a student may borrow from a bank or other financial institution in his home community. An undergraduate student is usually allowed to borrow up to \$1500 per year if his adjusted family income is less than \$15000. If a subsidized loan is granted, the student would not be required to pay interest or principal charges until after he or she leaves the School. A student whose adjusted family income is greater than \$15000 may be required to pay the entire interest on the loan, but is allowed to borrow under the Guaranteed Loan Program.

### How to Apply For Financial Aid

Parents or guardians must file a Parent's Confidential Statement (College Scholarship Service) available at most secondary school guidance offices or at the Museum School Financial Aid Office. If the applicant is financially independent of his parents (as defined by Government regulations) a Student Financial Statement may be submitted to the College Scholarship Service instead of the P.C.S. In order for the S.F.S. to be honored, the applicant must file a notarized statement of independence with the financial Aid Office. This form, and all other necessary forms to complete the financial aid application, are available through the Museum School. Application forms for admissions and financial aid must be received by the School not later than **March 1**

### Travelling Scholarships

The School is the recipient of income from endowed funds designated for travelling scholarship grants. Museum of Fine Arts School students admitted to the School's Fifth Year Honors Program may compete for these grants. On the average, fifteen to twenty grants ranging from \$1500 to \$7000 are awarded competition winners each year.

\*To be eligible for these programs, the applicant must be a citizen or national of the United States, or a person who is in the United States for other than a temporary purpose and intends to become a permanent resident thereof.



An applicant must be over 16 years of age and a graduate of an accredited public or private secondary school. We strongly recommend that a tour-visit or interview be arranged before the formal application is filed. Tours of the School are conducted Wednesdays at 2 p.m. and Saturday mornings at 10 and 11 a.m. except during summer recess, holidays and vacation periods (see calendar). Tour guides will answer questions about the School. No appointment is necessary.

#### Admissions for September, 1976

Applicants should arrange for all of the following to be delivered to the School:

1. **Transcripts** from secondary school and any institution of higher education attended;
2. **Application Form and application fee** — \$15 U.S.;
3. **Portfolio:** A portfolio of work must be left at the School to be reviewed by the Admissions Committee. This is done **on the initiative of the applicant at a time of his or her choosing** (see Portfolio Review Dates). The School intentionally does not designate any specific composition or number of pieces for the portfolio. It should be made up of what the applicant — rather than art teacher, counsellor or relative — feels will best show a potential for development in visual art. Freehand drawing is often useful for the portfolio. Work in any technique may be submitted. A wide variety of techniques will not in itself be considered a virtue. The approximate date of completion of portfolio pieces should be indicated. Fragile or very large pieces may be represented by slides or photographs (we would prefer to see actual pieces). If slides are included, they should be 2" x 2" in **cardboard mounts** (a dot should be placed in the lower left corner of each mount, while holding the slide as you would like it to project). Please send any slides in a slide box and **not in plastic sleeves**. While every reasonable care will be exercised with portfolios, the School is not responsible for portfolio loss or damage. Upon request,

portfolios will be returned, charges collect, by an appropriate carrier. Every effort will be made to return portfolios promptly, however, due to circumstances beyond the School's control, portfolio return may take up to three or four weeks.

Portfolios will not be reviewed unless the transcripts, application form and application fee have also been received. The Admissions Committee will meet weekly during the School year when classes are in session (see calendar). It will also meet in June, July, and August as necessary.

#### Portfolio Review Dates

Portfolios received **between September 15, 1975 and May 20, 1976** will be reviewed within ten days and the applicant will be notified of the Committee's decision by mail within three weeks. Portfolios received after May 20 will be reviewed on an individual basis in the order received until **September 3, 1976**.

#### Second Semester Admissions

A limited number of people with prior art school training may be accepted for second semester, beginning January 26, 1976. Regular admissions procedure is followed with transcripts, application form and application fee and portfolio delivered to the School before **December 18, 1975**.

#### Basis of Selection

The Committee on Admissions is composed of the Dean of the School, the Director of Admissions and rotating faculty, student and alumni representatives. The Committee endeavors to select for entrance those applicants who appear self-motivated and best suited by apparent creative potential and background to benefit most from the kind of professional education offered by the Museum School. While transcripts and recommendations are considered, major emphasis is given to the portfolio in evaluating applicants. At the discretion of the Committee, certain applicants may be invited to attend a six-week summer session before a final decision on acceptance is made.

#### Transfer Applicants

Students who wish to transfer from another institution of higher education should apply in the regular manner outlined on this page. If accepted, their level in the School is determined solely by the portfolio review. Studio credits, as such, are not transferred. If accepted to a degree program, academic credits may be transferred from an accredited institution where the courses are equivalent to those required for the Tufts University B.F.A. or B.S. in Ed. degrees. There is a limit of 24 and 36 transfer credits respectively for these two programs. Normally, work on academic courses does not begin until the second year of residence at the Museum School.

#### Early Acceptance

Secondary school students in their junior year are encouraged to apply for early acceptance for September, 1977. Outstanding candidates at this level will either be accepted outright (with the stipulation that they complete their senior year), or be invited to attend Summer Session.

#### Foreign Students

Applicants from countries other than the United States should offer documentary evidence of financial resources sufficient to satisfy all educational and living expenses for the period of their study at the Museum School. The Immigration Service requires such documentary proof before issuance of Form I-20 (Certificate of Eligibility for Non-immigrant "F-1" Student Status). The School reserves the right to require proof, through examination, of proficiency in the English language, both written and spoken. This also is in line with an Immigration Service requirement that language proficiency be adequate for the demands of the training being offered.

**Important:** Those planning to apply for financial aid should complete their application not later than **March 1, 1976**.

Please do not request information on acceptance decisions by telephone.

#### Transfer Students

Because of the unique structure of the School, the status of "transfer student" at Museum School differs from that at other schools. Transfer credits for studio work are not accepted by the School. Transfer students are instead placed at a level which the Admissions Committee deems appropriate, based on the portfolio presentation. Once enrolled, students progress on an individual basis by means of review board assessments of their work at least once each semester. Since individuals develop at varying rates of speed, it might take more or less than the "normal" four years to com-

plete the diploma or degree program. Extra credit and faster advancement is granted for extraordinary performance. Academic courses, including history of art, are transferrable from accredited institutions up to a limit of 24 credits for the B.F.A. program and 36 credits for the B.S. in Ed. program. Thus, although a "transfer student" may start at first year level, exceptional development in studio work could result in extra credits from review boards, shortening the time required to receive a diploma. Such extra credits and transferrable academic credits could shorten the time required to receive a degree.

#### Student Housing

The School has no housing facilities under its jurisdiction. Windsor House, Alex Company, Inc., 267 Commonwealth Ave., Boston; Berkeley Residence Club (Y.W.C.A.), 49 Berkeley St., Boston; and Garden Halls, Inc., 164 Marlborough St., Boston are residences and dormitories the School recommends. Write directly to these addresses for information. For additional housing information, please write: Director of Placement and Career Counseling, School of the Museum of Fine Arts, 230 The Fenway, Boston MA 02115



**Credit Ratio**  
Credits for studio work at Museum School are on the basis of 15 credits per semester for a full-time program (a minimum of eight half-days per week) or 30 credits per year.

**Part-time Study**  
The School regrets that because of its large full-time enrollment, no part-time students wishing to take selected courses may be accepted. The Continuing Education courses in the evening are available for part-time study.

**Insurance**  
The School has an optional health and accident insurance program to cover students on a 12 month basis.

**Retention of Student Work**  
The School reserves the right to retain and reproduce examples of the work of each student. Except in special cases, any work retained will be returned at the end of each year.

**Continuing Education (Evening Classes)**  
The Museum School's Continuing Education Courses are offered twice weekly for fifteen weeks from 6:30-9:30 in the evening. Entrance into courses is on a first come, first serve basis with a portfolio prerequisite for advanced courses only. Those who wish

to study art part time, study art while holding a full time job, or compile or strengthen a portfolio are served by Continuing Education. Course instructors are, for the most part, Museum School day school faculty. Students are free to change classes from term to term as they seek assistance in areas where they need strengthening. Review Boards are conducted in each class during the last week of each term. During the review each student's work and progress is evaluated and a written evaluation is retained (letter grades are not given unless specifically requested). For a complete listing of the thirty courses offered in Continuing Education, please write: Dean M. Lee Broman, Director of Continuing Education, School of the Museum of Fine Arts, Boston MA 02115.

**Placement Service**  
The purpose of the School's full time Office of Placement and Career Counseling is four-fold: to place currently enrolled students in short term and/or summer employment; to counsel fourth and fifth year students in career planning; to aid alumni through counseling and/or job placement; to recruit jobs for students and alumni. Although employment cannot be guaranteed, every effort is made to place qualified students according to their individual needs.

**Counseling Service**  
The Tufts University Counseling Center provides counseling services at no charge for individuals affiliated with the Museum School. Counselors are available three mornings a week at the Museum School and five days a week at Tufts. All interviews are strictly confidential and can deal with a variety of matters including personal problems, psychological or emotional distress, and academic and work difficulties. Individuals seeking more extensive psychotherapy or marital counseling will also be seen, or when appropriate, assisted in referral to qualified community resources.

**Summer Session, 1976**  
For information on Summer Courses please call the School: (617) 267-9300, or write for a special announcement after Jan. 1, 1976.

**Tours of the School**  
Tours of the School's facilities are conducted on Wednesdays at 2 p.m. and on Saturday mornings at 10 and 11 a.m. during the school year, except holidays and vacation periods (see calendar). Tour guides will answer questions about the School's program. No appointment is necessary.

1975-76 School Calendar

First Semester		Second Semester	
	Registration:	Jan. 26	Registration
Sept. 10	New students meet with their advisors at the School from Noon — 1 p.m. Orientation at 2 p.m. in the Museum Lecture Hall.	Jan. 27	Classes Begin
			Holidays:
		Feb. 16	Washington's Birthday
Sept. 10	Degree students register for academic courses and pay tuition for degree program, 9 a.m. — 4 p.m.	Mar. 27-Apr. 4	Spring Recess
		Apr. 19	Patriot's Day
		May 3-21	Second Semester Review Boards
Sept. 11	New students register and pay tuition, 9 a.m. — 4 p.m.	May 21	Semester Ends
Sept. 12	Degree students register for studio courses, 9 a.m. — 4 p.m.	May 28	Commencement
Sept. 12	Returning Diploma students register for studio courses and pay tuition, 9 a.m. — 4 p.m.		Note: The School is open during review board periods for independent studio work.
Sept. 15	Classes Begin		
	Holidays:		
Oct. 13	Columbus Day		
Nov. 11	Veterans Day		
Nov. 27-30	Thanksgiving		
Dec. 20-Jan. 4	Winter Recess		
Jan. 5-23	First Semester Review Boards		
Jan. 23	Semester Ends		



## Recent Visiting Artists

Vito Acconci  
 Carl Andre  
 William Bailey  
 Darby Bannard  
 Leland Bell  
 Chris Burden  
 Don Burgy  
 David Carbone  
 Christopher Cook  
 Friedel Dzubas  
 Joseph Groel  
 Harry Hollander  
 Douglas Huebler  
 Yvonne Jacquette  
 Gabriel Laderman  
 Lucy Lippard  
 Charlotte Moorman  
 Robert Motherwell  
 Larry Poons  
 Yvonne Rainer  
 Dorothea Rockburne  
 Alan Shields  
 Michael Snow  
 Marjorie Strider  
 George Trakas  
 William Wegman  
 Harris Weiner

## Visitors to the School

**Trustee Chairperson**  
 Mr. Graham Gund

### Visitors

James Ackerman  
 Mrs. E. Ross Anderson  
 Louis Bakanowsky  
 Richard C. Bartlett  
 Robert Beal  
 Jack Barry Bresler  
 Charles Chetham  
 Mrs. Elizabeth Graham Cook  
 John Coolidge  
 Heyward Cutting  
 Mrs. Donald Dwight  
 Nicholas Hubby  
 Miss Elma Lewis  
 Bruce MacDonald  
 Miss Myra Mayman  
 Henry Millon  
 Jack Nolan  
 Stephen D. Paine  
 Jack Prip  
 Mrs. David Rockefeller, Jr.  
 Deac Rossell  
 Donald Stull  
 Hugh Townley  
 William Wainwright  
 Mrs. Max Wasserman  
 Mrs. Margaret Craver Withers

## Administration

**Acting Dean of the School  
 and Academic Dean**  
 Joseph H. Hodgson

**Dean of Students**  
 John Thompson

**Dean of Admissions**  
 Eugene C. Ward

**Registrar**  
 Helen F. Robinson

**Student Counsellor**  
 John Bayliss

**Director of Continuing Education**  
 Marshall L. Broman

**Placement Director and Alumni  
 Secretary**  
 Judith Crumb

**Financial Aid Coordinator**  
 Margaret Warnken

**Art History Coordinator**  
 Chris Kochansky

**Director of the Summer Session**  
 King Coffin

**Librarian**  
 Carol Bjork

## Museum Trustees' Committee on the School

**Chairperson**  
 Mrs. E. Ross Anderson

**Members**  
 John Coolidge  
 President, Museum of Fine Arts  
 (ex officio)

Jan Fontein  
 Acting Director, Museum of Fine Arts  
 (ex officio)

Nelson W. Aldrich

Erwin D. Canham

Graham Gund

James R. Killian

Mrs. Franklin Lindsay

Rev. Msgr. Edward G. Murray

William Osgood

Stephen D. Paine

George Seybolt

Mrs. John White



Date: \_\_\_\_\_

Please print full name above (last name first)

Note: see **Admission Requirements.**

**Application for Admission** (undergraduate form)  
Please complete this form and mail to the School. A \$15 application fee (non-refundable) must accompany this form. Make checks payable to: School of the Museum of Fine Arts.

If you intend to apply for financial aid, a Parent's Confidential Statement or Student's Financial Statement must be filed with College Scholarship Service before **March 1**. P.C.S. or S.F.S. forms are available through secondary school guidance offices or the Museum School financial aid office.

Home Address: \_\_\_\_\_

Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_

Local Address: \_\_\_\_\_

Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_

Name of Parents or Guardian (state which) \_\_\_\_\_

Parents' or Guardian's Address: \_\_\_\_\_

Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_

Date of Birth: \_\_\_\_\_

Soc. Sec. Number: \_\_\_\_\_

Nationality if not U.S. Citizen: \_\_\_\_\_

High School Attended: \_\_\_\_\_

Graduation Year: \_\_\_\_\_

Please list any schools attended full time beyond high school level, giving number of years attended, degrees or certificates received etc.

Other Training in Art: \_\_\_\_\_

If not a first application, when did you apply before? \_\_\_\_\_

Area of major art interest: \_\_\_\_\_

This application is for (check one): 1st. Year Level Studio Art ☐

Advanced Standing in Studio Art ☐

This application is for classes beginning (month): \_\_\_\_\_

(year): \_\_\_\_\_

If entering under the "G.I. Bill", please give Claim Number: \_\_\_\_\_

Through what source did you learn of the Museum School? \_\_\_\_\_

Use the back of this sheet to explain any special circumstances or information which are not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.

If you have a physical or mental handicap, or if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on the back of this sheet and check here: ☐

**Portfolio Return Delivery**

If you wish to have your portfolio returned to you by express collect, please print full address here. It must include **street number** as well as street name (Express will not deliver to a box or R.F.D.).

Signature of Applicant: \_\_\_\_\_

**For Official Use Only**

Application fee paid

Date: \_\_\_\_\_

Receipt No.: \_\_\_\_\_

Decision: \_\_\_\_\_

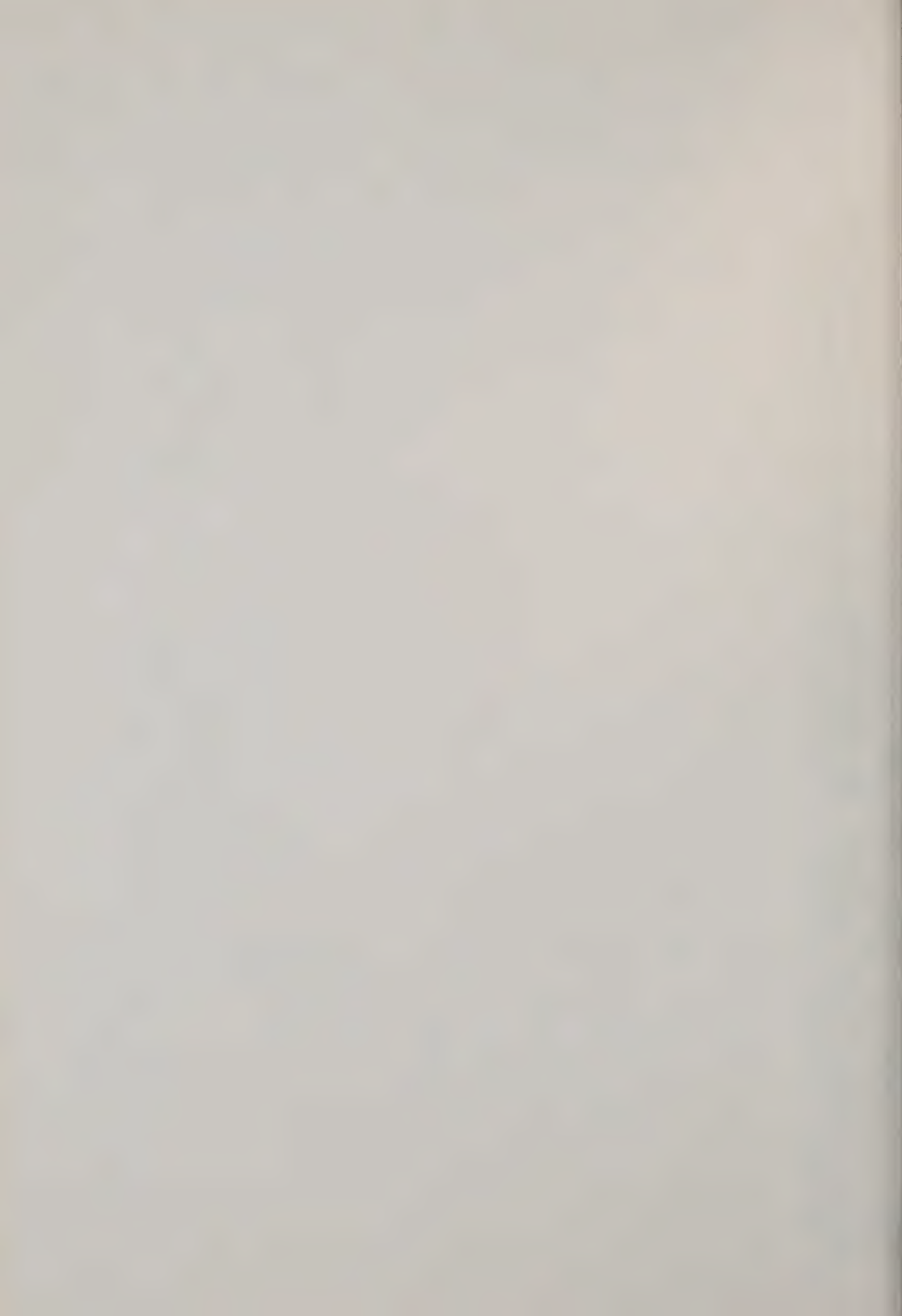
Deposit paid

Date: \_\_\_\_\_

Receipt No.: \_\_\_\_\_

Remarks: \_\_\_\_\_







## ART SCHOOL ALUMNI GIVE EXHIBITION

The second exhibition of work by members of the Alumni Association of the School of the Museum of Fine Arts was opened in the school gallery yesterday forenoon with a reception which was largely attended.

It is surprising how many members of this association are among the foremost of our painters and sculptors in Greater Boston. Strangely enough, there doesn't appear to be a "modernist" among them.

Every one of these exhibitors knows how to draw correctly and knows the science as well as the art of painting. There are no distortions among the sculptures.

The exhibition is somewhat out of the usual in that many of the exhibits are black-and-white sketches. But these sketches tell a fine story of sound workmanship—of training in the correct principles that underlie all genuine art work. Some of the portrait sketches in pencil and charcoal are genuine works of art—wholly satisfying just as they are.

Boston Post, 1930

### The Unemployed Artist

"We read every day," writes Richard H. Recchia, sculptor, in the *Boston Transcript*, "of the trials of the unemployed laboring man and the magnificent response on all sides to the calls for aid in the present situation, but we hear very little of the great army of unemployed artists and other professional people who may also be suffering . . . The unemployed artist is not the subject of many editorials.

"Art is a necessity in this country to but very few people, and in a time of great business depression the makers of art are among the first to feel the effects. It is by its artists rather than its politicians that a nation is remembered—'art alone endures'."

Art Digest, 1931

## Museum School Faculty Changes

### Drawing Instructors from London to Fill Notable Vacancies in Teaching Staff

SEVERAL appointments to the faculty of the school of the Museum of Fine Arts, Boston, have followed the loss within recent months of various members long associated with the institution, it became known today. In October, Frank W. Benson and Edmund C. Tarbell retired after continued service to the school for more than forty years. First as instructors in drawing and painting and later as members of the school council, in February occurred the death of Philip L. Hale who had been closely identified with every interest of the school for thirty-seven years. More recently Henry Hunt Clark, instructor in design since 1913 and director of the department since 1920, has been called to Cleveland as director of the Cleveland School of Art.

With the faculty thus suddenly depleted, the council of the school was prompt to face the situation. William James, a former instructor and more recently a member of the council, has been appointed chairman of the council to succeed Mr. Tarbell. A plan for the future development of the school has been broadly outlined, with emphasis placed on sound training in draughtsmanship as the essential requirement for success in every field of art. The council has invited to the school as instructors in drawing and painting two young men trained in one of the best known institutions in Europe, the Slade School of London. Rodney Burn and R. Guthrie have accepted the invitation and will take up their duties in the autumn.

In its newly evolved outline for future growth, the council hopes to meet the present-day challenge for instruction which will lead to freshened creative effort.

Boston Post, 1931

## ART SCHOOL STIRRED BY APPOINTMENTS

Not for many years have Boston art circles had a shock equal to that caused by the appointment of two English art instructors in the School of the Boston Museum of Fine Arts, and the resignation of the old staff of instructors in the department of painting and drawing.

It came like a "bolt out of the blue" Saturday when the announcement of the appointment of the two English instructors by the school council was casually made.

But the full significance of the evolution which has taken place in the school was not clear until the announcement yesterday of the resignation of the old school staff in painting and drawing.

This is one of the oldest art schools in the United States, dating back to 1876, and has been regarded as one of the finest art schools in the world. It has graduated some of the greatest artists in America, and its alumni association is all upset over what many of them think is a complete revolution in the attitude of the school toward art.

For this school has been regarded as the one great "Gibraltar" of art instruction that had not succumbed to the radical art movements that have been growing in force all over the world for 20 years or more.

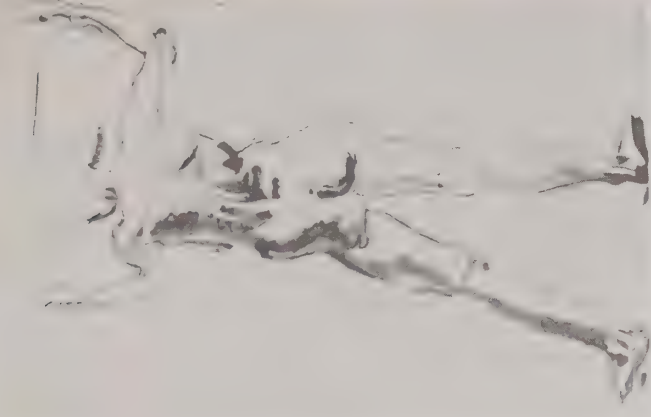
### Say End of School

Many members of the association are now saying that this is the end of what has long been known as the Boston School of Art—a school that has been deeply respected, and which has stood for sound principles in drawing and painting, and which has carefully shunned the eccentricities of the modernists in painting and sculpture.

These people very naturally ask: Was it really necessary to go to England to get art instructors when many of the graduates of this school are regarded today as among the foremost artists in the world—especially in painting?

However, the council that governs the school says that the change is not a change to modernism, but that it is a change along the lines of progress in art instruction.

Boston Globe, 1931



Drawing by Rodney J. Burn

## KEEP ENGLISH ART TEACHERS

### Art School Unable to Find Competent Americans

The administrative council of the School of the Boston Museum of Fine Arts have retained two English instructors to shape the future courses of painting and drawing in the famous art school because they were unable to find in America two men suitably fitted for this work, last night declared T. Jefferson Coolidge, president of the Museum of Fine Arts.

Mr. Coolidge, likewise a member of the council of the school, which is one of the oldest art schools in the United States, backed up the action of the council, which virtually wiped out the existing faculty of the department of painting and drawing.

Last night the council declared its intention of adhering to its announcement of retaining the two English instructors, and the dismissal of four American instructors, irrespective of any wave of disapproval which threatened yesterday.

It may be, however, that being dragged out of one quicksand the student will slip into another. We hope they will avoid predominance of silvery grays, queer symbolism, mawkish heroics.

In sculpture the students are heading toward conventionalization, toward schematizing the human form. Decoratively that method is a great help; artistically it fails to evoke an enduring interest. D. A.

Boston Post, 1931

## Boston Art Notes

### Museum School

As the season terminates, the various art schools in the city hold a display of the year's output. Beyond the formally arranged walls of the display there are hours and hours of planning, thoughtful guidance of teachers, audacious efforts of more enterprising students. Generally the exhibition contains a set routine of works, good, bad and inconsequential. At the Boston Museum School there is a supplementary interest due to the radical change in the staff, a change which caused a good deal of excitement just a year ago in Boston art circles.

The paintings made under the tutelage of the two young English instructors of Slade training are so varied that one cannot speak of them all in the same manner. Where a few students adhere to the discipline of the pre-Slade era, generally the undergraduates have tried to practice in a freer and more dauntless manner. They have cut their way free of the saucer browns and prosaic colors customary at the school. Paler tonalities, more supple surfaces, freer illusion are discovered. The students are told probably that they are the ones to decide on such matters as palettes. They are also advised to abandon the rather stuffy mid-Victorian interior so prevalent in Boston for mounting subjects.

Compositions are more varied. New atmospheric effects are tried. There is more movement and ease throughout the pictorial display. Faults there may be aplenty. Certainly one cannot expect a perfect change in a year, but the shuffling about, the change in viewpoint, the increasing inventiveness certainly favor the new regime.

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In sculpture the students are heading toward conventionalization, toward schematizing the human form. Decoratively that method is a great help; artistically it fails to evoke an enduring interest. D. A.

Christian Science Monitor, 1932



## JACOVLEFF IS NAMED TO ART MUSEUM POST

Another surprise comes from the School of the Museum of Fine Arts, in the appointment of a Russian artist—Alexander Jacovleff—to be director of drawing and painting, to succeed Rodney J. Burn, English artist, who resigned a few weeks ago. Mr. Burn had been director since 1931.

*Boston Globe, 1934*

M. Jacovleff, now living in Paris, is a distinguished painter of a kind which has been made somewhat familiar in America through the work of Roerich in New York—another Russian painter who gets much of his inspiration from Hindoo and Tibetan sources.

In the days immediately preceding the Russian revolution, Jacovleff was one of the group of artists united in the society called *Mir Iskusstva*. These were the innovators of a somewhat new style in painting as seen in the works of Gregorieff, Sourin, Leon Baskh, and Roerich. Jacovleff had been trained in the Russian Academy. He studied in Italy, Spain and Greece, prior to the Russian revolution.



Painting by Alexandre Jacovleff

## What's Going On in the Arts

**N**BOSTON MUSEUM SCHOOL ANNUAL REVIEWER within memory of this interesting an exhibition of a year's achievements as the current show of the Boston Museum School, now being held in the special exhibiting galleries in the museum proper. Naturally our interest is stimulated by the new instruction, a consideration which has prompted controversy. For the past two years Alexander Jacovlev has been director of painting and drawing. Mr. Huchthausen has taught design and applied art.

This generation, following in the trail of French Modernism, must feel the clumsiness which necessarily comes with a shift of methods. The Boston School has been late in catching up, and to this day it cannot be called a school of Modern method. Mr. Jacovlev was trained originally in Russia; Paris was his second home. In painting and in drawing he has assimilated the spirited qualities of Modernism without accepting the method. Many of the figure drawings in the museum exhibition are markedly done under his influence. His fame in this country rests upon the red crayon portraits he made on some adventuresome expeditions in Africa and the Orient. The drawings achieve complete form, contours, attitude, in comparatively few strokes of crayon. He has liberated the museum students from meticulous handling of shadow. Yet with the achievement of form he still holds to a fairly firm contour. In other words, he combines the lineal with the formal. All the student figure pictures with the exception of some compositions hold to the naturalistic, photographic presentation. These differ from their predecessors for increased freedom, and for variation in posture. The personal portraits are many of them better than the average "professional" performance in commercial galleries.

The ingenuity of the students may be observed in the compositions and sketches, some of them projects for murals. Obviously the students are permitted a free hand; obviously too, they have been exploring the divergent paths of contemporary art. There are all sorts of influences, from the Roman frescoes to Fauvism. Theater, circus, factory, thoroughfares count among the subjects depicted. The students strive for action, for balanced distribution, for variety. They demonstrate devicefulness, and their teachers are to be complimented for letting each develop according to his potentialities.

The design exhibits provide further evidence of intelligent instruction. The commercial posters are many of them remarkable. There are displays of jewelry and silver which disclose high standards of craft.

Of outstanding interest this season is the sculpture. The Museum School has several talented pupils who have a genuine feeling for plastic design. All the figures seem to be modeled in terms of a complete scheme, not detail by detail. Intelligent simplification helps to dispel the lurid naturalism which attends school-made sculptures. Some of the students have departed towards definite stylization, and one has swung into abstract plastics. D. A.

## Museum School Student Wins Prix de Rome

Mathew William Boyhan, 20-year-old student of painting at the School of the Museum of Fine Arts, Boston, has won the coveted Prix de Rome in this year's competition in which 41 young artists were entered. For the past two years Mr. Boyhan has been a pupil of M. Alexandre Jacovleff and Mr. Walter Huchthausen at the local school. He has also studied for some time with Mr. Charles H. Woodbury, N. A., both in this city and at the summer school at Ogunquit, Me. Mr. Boyhan is the third museum school student to win this prize, which provides for two years' study at the American Academy in Rome, with summer travel in foreign countries.

## Museum School Loses Dynamic Director

Widely expressed regret follows the announcement from the School of the Museum of Fine Arts of the resignation of M. Alexandre Jacovleff, who has so ably directed its painting and drawing classes for the past three years.

Announcement is also made that Karl Zerbe, a young German and a chemist by training, who has been painting for some time and came to this country about three years ago, has been appointed to head the department of painting at the school. Mr. Zerbe's work may be seen in the current WPA exhibition of the Federal Art Project at the Addison Gallery of American Art, Phillips Academy, Andover. He has also some water colors in the Germanic Museum. Ture Bengtz, a gifted young Finnish graduate of the school, who has been assisting in drawing, has been appointed instructor in that department.

*Boston Herald, 1937*





## At Grace Horne's

Karl Zerbe's paintings at Grace Horne's until March 19, open up new vistas in his work. He left his native Germany to settle in America, where he is now directing the drawing and painting at the School of the Museum of Fine Arts in Boston. He has married an American girl and has twice made extensive painting trips into Mexico. All this within less than five years has redirected the painter's energies, it appears, from the delicate, somewhat atmospheric quality of his earlier work into a stronger, more rooted channel where he seems to be searching for a deeper abstract meaning within a vital statement of form. Even the color palette of his first year in America has grown more vibrant. Possibly the tropics had something to do with it, for his oils reflect in some aspect of forms or of the colors the overtones of Mexico. There is even a hint of the Mexican school of mural painters in the primitive black lines Zerbe uses in his figures.

Boston Post, 1938

## Somerville Man On Ill-Fated Athenia

His fate unknown as anxious relatives awaited word from the embattled waters of the North Atlantic, John L. Bernard, 23, Museum of Fine Arts student of 23 Elm st., Somerville, may be among the 100 or more whose lives were lost when a mysterious explosion scuttled and sank the Donaldson liner Athenia off the Irish coast Sunday morning.

## Museum School Exhibition Marks Changes in Trend

By Dorothy Adlow

In the special exhibition galleries of the Boston Museum of Fine Arts, has been installed the annual display of works by students of the Museum School. The exhibition consists of sculptures, oils, drawings, pure and practical designs, silver work, and jewelry.

In every department, the implied slogan is, freedom and individuality and adaptation to needs, subject, and materials. The earlier teachers who have remained in the school have willingly adopted the slogan, and the new ones have apparently been chosen because their methods are harmonious with it. Consequently, we may expect upon visiting the gallery to find variety and novelty, to observe that each temperament has been permitted to work in a manner in which it best finds expression. No longer do we see the series of figure studies painstakingly wrought from the model; very few indeed of the erstwhile still-life arrangements command our attention for likeness to some uninteresting combination of objects.

The students of Karl Zerbe show great latitude. Most commanding are the ones who have solved the problem of making a mural painting. We are glad to see that wall painting is being taught the undergraduate so that he will not be obliged to study the medium overnight as far too many Americans have had to with the sudden windfall of Federal commissions. Mr. Zerbe's pupils paint from the model, and if they are inclined towards literalness, he does not forbid it. He encourages them to use paint in many ways, so that they will not feel constrained by a set method. His own pictorial style is pronouncedly individualistic, but he maintains an open attitude on paint and its manipulation by a variety of young people who possess more or less talent.

The sculptures reveal the most obvious break with past policy. Mr. Allen has students who work with wood, granite, cement, copper. Trees that fell in the hurricane have contributed materials to some of the shrewd and adaptable students. Wood carving is of particular interest this season.

The students have been taught to take their cue from nature, and we find, for example, that the carving emerges from the oak tree trunk, as though conditioned by its cylindrical shape; or better still, that a head takes form from a large stone picked up at the seashore. Nature itself has done some of the carving. The students are working directly on granite, getting the feeling of the material in their fingers. There are plaster sculptures, too, showing broad range, some modeled in a stylized and symbolical manner, others shaped in vigorous form directly from the living model. There is little if any imitation of the antique, and more emphasis upon primitive realism, or stylized decoration.

The drawings are also notable for diversity. The students do work from the model, but that is only the first step toward portraying the figure, for they are encouraged to do as much as possible away from the model, having been taught to study it observingly and accurately. There is, consequently, more freedom in handling, more concentration on the general sweep of the drawing, and more sensitive rendering of movement. Ture Bengtz has managed to carry the students far in the direction of technique and visualization in black and white. There are some very good drawings of the head, and sketches of the figure in the Museum Exhibition. The Department of Design has made great progress under the dynamic direction of Walter Huchthausen. He has an effective

method of teaching the student to understand the theoretical in design through practical exercises. In teaching design, he never limits himself to a material or technique or flat surface; he lets go, permitting design to grow from simple obvious rudiments to elaborate ramifications.

Silversmithing and jewelry are represented in far more professional guise in show-cases well lighted. There is little that betokens the undergraduate in what is shown, for some of the articles have already been sold or bargained for. In this department, the designs are practically applied, and they must meet the requirements of a ready market. Naturally, individualism must be trimmed down a bit, and made to conform to the discipline of material, sale, and craft. The students are working directly with silver, gold, precious and semi-precious gems.

While it is chiefly of interest to look at the work of advanced students, enough examples of the first years of effort are shown to give some idea of the importance of schooling to the artist, and the great strides that can be taken by a gifted young person once he has been put into the hands of conscientious and imaginative teachers.



## Russell T. Smith



### Russell T. Smith Chosen New Head

The Museum of Fine Arts announces today the appointment of Russell Train Smith, architect and artist, to the position of head of the museum school. This is a new position in the school and its creation marks a departure from the traditional organization which has prevailed since the school was founded 70 years ago. Through-

out its history the institution has consisted of a group of co-operating teachers under the direction of a council, each teacher in charge of his own department co-ordinating his activities with that of other members of the staff. With the tendency in more recent years toward increased organization in all institutions, the museum has created this new position to meet the new demands on the school and to leave the busy instructors free

for their specialized task of teaching. Mr. Smith is a graduate of Harvard College and of Harvard Architectural School, which awarded him the Nelson Robinson Traveling Fellowship for study in Europe in 1931. From 1933 to 1935 he made restoration drawings of Mayan ruins at Chichen Itza, Yucatan, Mexico, under the auspices of the Carnegie Institution of Washington, D. C. From 1936 to 1940 he was associated with the University of North Carolina, where he organized and became head of the art department. He was also elected a director of North Carolina State Art Society, and was acting director of a Statewide WPA archeological project. His water colors have been exhibited in New Hampshire and North Carolina.

With the appointment of Mr. Smith the Museum School will undoubtedly look forward to an era of increased usefulness. The teaching staff will remain as heretofore, with Karl Zerbe as director of painting; Ture Bengtz, director of the department of drawing; Peter Duban-jegicz, assistant to Mr. Zerbe and in charge of fresco painting; Frederick W. Allen, director of sculpture, with Nicholas Jeon, assistant to Mr. Allen. The department of design includes E. Blanchard Brown, also a member of the staff of the Rhode Island School of Design; Ernest E. Anthony of Forbes Lithographic Company, who instructs in commercial design; and Eleanor Barry, instructor in design. Joseph L. Sharrock is director of the jewelry and silversmithing, while Mrs. Gibson remains the school manager.

**Mr. Smith will take up his duties Sept. 1.**



JOSEF ALBERS AT THE SCHOOL

Examples of abstract painting and wood cuts by Joseph Albers are on view until March 22 in the gallery of the School of the Museum, which occupies a neighboring building. The artist, on leave from Black Mountain College in North Carolina, is lecturing at present at Harvard University. "His work," says Russell T. Smith, Head of the Museum School, "is probably the most serious and direct of all the abstract paintings. It presents the essence of emotional painting in the simplest terms of line and color."

### The Expressionists

Franklin Watkins, Lyonel Feininger, Niles Spencer, Max Weber, Louis Guglielmi, George Grosz and others of the more advanced contemporary American Expressionists are represented in an exhibition in the gallery of the School of the Boston Museum of Fine Arts. This effort to present to this city painters whose work is seldom if ever seen here, follows the "Middle of the Road" display of last year. Next season it is planned to hold a good conservative exhibition, according to Russell T. Smith, head of the school. The paintings have been lent by the Whitney Museum of American Art, New York dealers and private collectors. It is an extremely interesting show and one well worth study whether or not it appeals to popular taste.



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WARTIME SUMMER SCHOOL  
BOSTON (INS).—The Museum of Fine Arts will conduct a war-time summer school this year to speed up classes in camouflage, photography and lithography. Russell T. Smith, head of the school, believes industrial camouflage will soon prove too large a task for military groups alone and will require the aid of trained artists.

# ART MUSEUM SCHOOL BUILDING FOR NAVY USE

The Museum of Fine Arts School building in the Fenway, the most modern of its kind in this part of the country, will be taken over in a week or two by the Navy for use as a hospital or a WAVES' dormitory, museum itself.

Christian Science Monitor, 1942



By a Staff Photographer

## Museum School Art

Top—War poster and its designer—George Sheridan, student at the School of the Boston Museum of Fine Arts. This is part of his first-year work, and is now on exhibition in annual show at the School. Below—Russell Train Smith, headmaster of School of the Boston Museum of Fine Arts, beside work of a third-year student—Gladys Lezberg, a figure painting, now shown in the annual exhibition of students' work at the School.

Boston Globe, 1943

# Museum School Exhibition

By Dorothy Adlow

There was a time when the annual exhibition of work by students of the Boston Museum School was taken as a routine event. We could expect a good measure of competence; we knew that a few members of the class would establish themselves creditably in the professional world. In later years we could recognize the Museum School graduates by certain technical attributes. They substantiated the character of what we find it convenient to call the "Boston" style. Not many of them achieved nation-wide reputation, but some made the mark in New England and in New York. No more skillful portraitists were trained in America, and some portraits painted in Boston about 30 years ago will maintain a creditable status in the annals of American art.

The curriculum at the Museum School has altered. The change did not come about easily. It resulted from several fresh starts initiated by new staff members. The attitude of the new appointees was that of innovator, and they embarked upon the task with the conviction that a radical change was imperative, that Boston had become sadly moribund. We had ignored the progressive steps in living art. Art schools of comparable prestige elsewhere had paid heed to the influences issuing from Paris. The Armory Exhibition of 1913 in New York had started the new movement. Marin, Weber, Sheeler, Hartley, Watkins, Demuth, Dove, Stuart, Davis, O'Keeffe, the first generation of American moderns were unrecognized here; had they come to Boston, they would have been welcomed only by a fringe of advance-guard enthusiasts who had gained no foothold in local art life.

Twenty years ago there was no canvas by Gauguin, Van Gogh, or Cézanne in the Art Museum. Impressionist canvases were the dernier mot and the students at the Museum School were not

Christian Science Monitor, 1945

taught to analyze even those works for the benefits of a broadened and enriched palette. They looked back to the Dutch, to Hals and Vermeer, and to the Spaniard, Velazquez. Such sources are not to be slighted; they were excellent, up to a certain point.

Today the Museum School has been brought up to date. The annual display, to be on view through this month, shows that the barriers are down, that the atmosphere of the genteel tradition has been dissipated; that modern theory has been put understandingly at the disposal of the students.

This exhibition is very impressive indeed. Many of the exhibits could easily find their way into a full-fledged professional display. The students show that they are well grounded in the rudiments, that their teachers undertake first things first, that the groundwork is as rigorous as the old academic pattern, perhaps more so. They prepare exercises in which they grapple with form study—form in space, form in imagination and fact. They contrive all sorts of textural variations. They prepare a composition of topographic verisimilitude, known as *trompe l'oeil*. At the same time, they cultivate graphic skills in drawing.

By the time they proceed on their own, they have been inculcated with first principles relating to picture making—color, form, drawing, composition, texture, movement, organization. If strict disciplinary adherence is ingrained in the first stage of training, freedom to expand along an individual bent is next. This is the most provocative phase of the new curriculum, the phase open to criticism. The independent efforts of the upperclassmen give us a great deal to ponder, provoke problems for discussion that reach out beyond the walls of the schoolroom, that touch the form and substance of modern painting.



## Scholarships In Art Given

Traveling scholarships for advanced study in Europe, and many special awards, were presented at the 71st annual commencement of the Boston Museum School, in the Garden Court of the Museum of Fine Arts, today.

Georgy Kepes, Associate Professor at the School of Architecture, Massachusetts Institute of Technology, delivered the commencement address.

Scholarships for travel or study in Europe were awarded to seven students. The James William Paige Traveling Scholarship, with a stipend of \$3,000, for two years' study of painting in Europe was given to Michael E. Tulysewski of West Roxbury. George W. Sheridan, also a painting student, received the Albert Henry Whittin Traveling Scholarship for one year of study in Europe.

Miss Alice Dunbar from Hurley, Ulster County, New York, a sculptor, received the Mrs. David Hunt Scholarship for one year in Europe, delayed since her graduation in 1944 because of the impossibility of travel. The Mrs. David Hunt Scholarship for a sculpture student graduating this year went to Miss Marilyn Delano of Waban, Mass.; Ruth A. Sturdivant Scholarships for a summer of study in Europe were awarded to Miss Barbara L. Ames, of Fitchburg, Mass., and Miss Sally A. Newhall, of Boston, both sculptors. The Department of Ceramics award for a summer in Europe was received by Bruce K. Epelsheimer of Des Moines, Iowa.

Boit cash prizes for outstanding work were awarded to Richard C. Bartlett of Boston; Jason Berger of Roxbury, Mass.; Lester C. Boyce of Mystic, Conn.; Richard H. Boyce of Boston; Barney Burstein of Chelsea; David Christensen of Saint Paul, Minn.; Miss Vera M. Chvany of Cambridge;

John J. Culik, Jr. of Joliet, Ill.; Miss Shirley Thomson of Swampscott, Mass.; Miss Naomi Katz of Malden, Mass.; Ellsworth M. Kelly of Westwood, N. J.; Miss Rebecca Le May of Belmont, Mass.; Miss Patricia Lewis of Con-tocook, N. H.; Miss Sylvia C. Mayzer of Mattapan, Mass.; Arthur Polonsky of Roxbury, Mass.; Harold D. Pride of East Lynn, Mass.; Miss Jean W. Stahl of Mil-ton, Mass.; Miss Joan R. Steele of Westmount, Quebec, Canada; Charles T. Turner of Boston; Miss Madeline Wickham of Milton, Mass.; Miss MiMriam Zartarian of Mattapan, Mass.

The Pottery Workshop Cash Prize was awarded to Job Negeim, 270 Huntington Avenue, Boston.

*Christian Science Monitor, 1948*

## Beckmann In School Show

By Dorothy Adlow

In the gallery of the Boston Museum School, pictures by Max Beckmann, will be shown through this week. There are oil paintings and prints. The show was arranged by the student exhibition committee.

*Christian Science Monitor, 1948*

## Museum Summer School

For the first time in its history the Boston Museum School is presenting a summer session in drawing, painting, sculpture, design, and perspective in the Berkshires, coinciding with the Tanglewood Festival season, June 30-August 9.

The school, a department of the Museum of Fine Arts under the direction of Russell T. Smith, is joining with the Berkshire Museum in Pittsfield, where weekly Monday through Friday sessions will be held. The faculty will include Ben Shahn, painting; Ture Bengtz, drawing.

*Christian Science Monitor, 1948*



## Kokoschka To Direct Painting School

Oscar Kokoschka, the Austrian-born painter who is internationally recognized as one of the foremost exponents of the post-impressionist school, will head the painting division this July when the Berkshire Museum summer art school goes into its third year.

Russell C. Smith, director of the Boston Museum School, and Stuart C. Henry, director of the Berkshire Museum—the two institutions co-operating in the formation of the new school—learned from Mr. Kokoschka yesterday that he will come to Pittsfield. The appointment was confirmed by trans-Atlantic telephone.

### No Word From Picasso

Mr. Smith said today that neither he nor Mr. Henry has heard from Pablo Picasso, the other artist invited to head the painting division.

*Christian Science Monitor, 1948*



Self-portrait by Jacob N. Kramer, Paige scholarship winner, in the Boston Museum School exhibition.



ERICH HECKEL

first one man show in America

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4 p.m. Saturday 10  
a.m. to 12 noon.

NOV. 5 - 30, 1951

Through the kindness of the Sidney Janis Gallery, New York, the Student Exhibition Committee of the School of the Museum of Fine Arts has been able to assemble for the first time in Boston a retrospective exhibition of the paintings of Willem de Kooning.

School Exhibition, 1953

New Degree Plan  
Offered by Tufts,  
Museum School

Tufts University and the Boston Museum School will offer a four-year joint program from which students will graduate with the degree of bachelor of fine arts. Officials of the two institutions Special Studies.

made the announcement of the new program yesterday afternoon. The course calls for four years of "rigorous creative training" at the Museum School combined with liberal arts studies at Tufts.

Academic courses required of students will include English literature, a foreign language, government or history, and psychology.

The program will be jointly administered by the Museum School and the Tufts College of arts.

Boston Globe, 1956



Painting by Jan Cox

Jan Cox Named to Head  
Art School Painting Dept.

Jan Cox, prominent Belgian artist who has been acting head of the department of painting at the Boston Museum of Fine Arts School this Fall, has been made its permanent chief, it was announced yesterday.

The 37-year-old painter, who started teaching at the museum school last September, has been described as the "most promising young artist in Belgium" by the museum's director, Perry T. Rathbone.

Last Summer he was honored with a one-man show at the internationally famous Biennale exhibition in Antwerp in 1948.

His only previous visit to this country was in 1949, as an exchange student at the Boston museum's Summer art school in the Berkshires.

Cox studied at the National Institute and the Academy of Fine Arts in Belgium. In 1941 he received a degree from the Advance Institute of Art History and Archeology in Ghent. His first one-man show was in Brussels in 1943. He held another large showing in Antwerp in 1948.

20 Artists  
Exhibit at  
Boston Museum

BOSTON, April 6—Twenty contemporary artists of international recognition are being featured in a major exhibition on view at the Alumni Gallery of the School of the Boston Museum of Fine Arts through April 28.

All 20 have attended the school within the last 20 years; this exhibition represents the direction in which each one is working at the moment. With few exceptions, all the work on view has been executed within the last two or three years. The fields of sculpture and the graphic arts are represented in addition to a thorough coverage of today's painting.

The artists featured in the 20/20 Show are: David Aronson of South Sudbury, painter; Jason Berger of Brookline, painter; John Bergschneider of Boston, sculptor; Richard Boyce currently of Mexico, sculptor; Francesco Carbone of Boston, painter; Bernard Chaet of Rome, painter; Marjorie Gerber of Salem, printmaker; Kahlil Gibran of Boston, sculptor; Donald Kelley of Boston, painter and graphic artist; Ellsworth Kelly of New York, painter; Jack Kramer of Brookline, painter; Alice Lurio of Brookline, sculptor; Yutaka Ohashi of New York, painter; Arthur Polonsky of Newton, painter; Martha Powers of Brookline, painter; Stanton Pradsky of Boston, painter; Henry Schwartz of Boston, painter; Reba Stewart of Alton, Ohio, painter and printmaker; Achi Sullo of Roxbury, painter; Jack Wolfe of Stoughton, painter.

Boston Globe, 1956

Standard-Times, 1963





## William Bagnall Named Dean of Museum School

The School of the Boston Museum of Fine Arts announced the appointment of William Arthur Bagnall as dean yesterday during commencement in the Museum's garden court.

Diplomas were awarded to 42 seniors and 20 students received graduate certificates. In addition, it was announced that Tufts University will award Bachelor of Fine Arts and Bachelor of Science degrees to 15 of the Museum school students.

Bagnall, a design instructor at the school since 1958, assumes leadership of the 92-year-old school July 1, succeeding Russell T. Smith, who has become secretary of the Museum after serving 27 years as dean of the school.

Bagnall has taught at the Worcester School of the Museum, Massachusetts Institute of Technology, Harvard University School of Design, the University of Indiana and the University of Toronto.

The School's ninety-second year was highlighted by a self-study from September to June. Mr. George Nelson, the internationally renowned industrial designer, was appointed by the Committee on Education to assist the students, faculty, and administration in a penetrating evaluation of the School, its strengths, its weaknesses, and most important, its prospects for the future. Mr. Nelson proved to be a skillful catalyst, and the results of the study pointed quite clearly to many of the needs of the School and suggested a new direction which, if followed, might hopefully expand and strengthen the School's philosophy and program.

*The Museum Year, 1967*

This year a basic reorganization of the School was begun, aiming at the full participation, both on a personal and professional level, of the trustees, faculty, and students.

Education in art demands of the student the highest technical competence and an ever increasing ability to conceptualize. It should also allow him to explore the greatest range of possibilities. To furnish the student with the means necessary for this exploration, the School has expanded the technical facilities in photography, ceramics, graphics, metalsmithing, and in the wood shop; provided an audio-visual laboratory; and introduced film and plastics into the curriculum. Instruction in art history has been fully revised in order to offer concepts that could be applicable to the understanding of contemporary problems. Choice of program has been made largely the responsibility of the student artist, and few restrictions have been imposed. It is felt that, until the student has experimented, has received assistance and encouragement, he will rely on less than his full potential. If his own art is ultimately to achieve strength and breadth, then from the outset he as an artist must be encouraged to develop.

Further recognition has been given to the prime necessity of engaging students and faculty members in a dialogue that will lead to vitality of policy and program, to wider participation and, it is hoped, increased responsibility in the organization of the School. Committees formed of students and faculty members, in addition to members of the administration, include Alumni, Budget, Student Aid, Admissions, School Exhibitions, and a continuation of the George Nelson Self-Study Committee. All policy recommendations resulting from their deliberations are voted on by the entire School. This procedure was explained in some detail by various members of the administration and faculty to the full board of trustees at their November meeting in the School. Their support and interest have provided the impetus for necessary change.

The School gratefully acknowledges its appreciation of Joseph Hodgson's services as Acting Dean during 1967-1968, a year of transition. With his experienced and sensitive awareness of the School's needs, he was able to provide invaluable leadership in implementing its emerging program.

WILLIAM A. BAGNALL, Dean of the School





The Living Theater, Visiting Dance Group, 1969



School's Television Course with Emerson College, 1969



Visiting Artist, Larry Rivers, 1969

ALUMNI ASSOCIATION  
SCHOOL OF THE MUSEUM OF FINE ARTS

May 19, 1970

Dear Alumni:

As of May 12, 1970 by an overwhelming vote of the students and faculty, the School of the Museum of Fine Arts is on Strike. By a similar unanimous vote, a resolution was passed to ask the Alumni Association to postpone its Annual Dinner and Meeting until a later date in support of the spirit of the strike. The Executive Board took the request under advisement and voted to a man to honor their resolution.

The Director and Trustees of the Museum have been most sympathetic towards the students and have cooperated in a magnanimous way to help deal with the situation. The School is now open 24 hours a day and is serving as a publication media center for the students of the schools and universities concerned with the problems facing our country in this time of great emergency. I am enclosing other material that might help to give you a broader view of the involvement of the student and faculty body of the School of the Museum of Fine Arts.

The Executive Board of the Association feels that if you as an individual would like to offer financial assistance it would be most welcomed, to help to defray the cost of keeping the School open the extra twelve hours, for this most important cause. Checks should be made out to the School of the Museum of Fine Arts and plainly marked FOR STRIKE FUND.

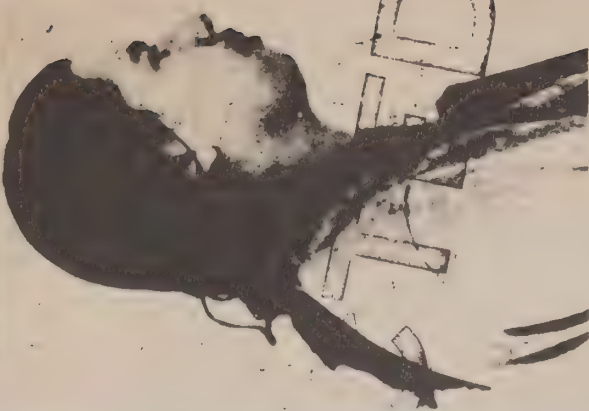
The School Annual and Graduation on June 5 will continue for those individuals who want to participate. An invitation is extended to you, if you desire to attend.

Hopefully the Annual Dinner and Meeting will be held in the fall. It will be held in the new Museum Restaurant overlooking the new sculpture garden and we hope to be able to present a series of films produced by students in the area of film making.

Sincerely,

*Leo Prince*

Leo Prince  
President, Alumni Association



On December 21, 1972, Special Agents of the Federal Bureau of Investigation arrested Jay Lee Jaroslav, an artist, and teacher at the Boston Museum of Fine Arts, on charges that he willfully violated Title 18, Section 1342, of the United States Code. It was alleged that the suspect had been involved in the unlawful activity of using fraudulently obtained certified copies of the birth certificates of deceased persons in order to establish thirty-one false and fictitious identities. The truth of these identities is something the artist is asking you to consider.



# Museum shows

Time was, canny Newbury street gallery-owners would scout the annual Boston Museum School Travelling Fellowship Exhibition, looking for new talent. The talent is still abundant as this year's edition attests — at the Boston Museum of Fine Arts through June 27 — but opportunities to catch the commercial eye (most dealers are committed to programs extending well into the future) no longer beckon.

Each year, however, the travelling fellowships recognize an accomplishment: eight artists at the Museum School were currently selected in competition from 23 entrants. And the show as always suggests the directions in which younger artists are moving, their response to the historical moment and to the images and contradictions of the past.

Boston Globe, 1974



Tom Arthur Travelling Scholarship Winner, 1974

## ROBERT TAYLOR

Louise Flynn of Jamaica Plain, for example, presents sculpture of tightly-bound soft materials implaying fetishism. She uses prosaic, "found" objects; a white towel becomes a masklike face, another construction bears the biquant title "My Mom's Girdle." She is at her best, I think, when materials allude to veiled, enigmatic presences, as in the lavender silk mask in the show's foyer, rather than in pursuing a mordant satire recalling the work of Bruce Conner.

Tom Arthur, from Brockton, also offers material which can turn sinister in its implications such as the effigy of a bird impaled on blue string (shades of Lucas Samaras!) but which is more

often concerned with the ritual character of assemblages. He is inclined to the menacing and the ambiguous object, but there is an undoubted fascination about his constructions, which involve the carpenter's plumb bob and bases of sand, and drawings which combine bits of plume, linear passages and delicate textural shadings.

John Buzze Jones of New York creates ceramic sinks checkered by decorative squares; his stained glass reveals a sinuous Art Nouveau approach. Cons-tance Youland, from Florida, has designed a series of movie placards from the Orson Welles theater, a combination of period romanticism and contemporary consciousness of that flamboyance.

In Harold McAnaney of Dublin, Ireland, the Museum School for the first time has a musician win-

ning a travelling fellowship. McAnaney composes for the Museum School group called the Annex Players and his scores themselves possess a pronounced visual aspect. Describing many of his fundamen-tals from John Cage, McAnaney combines chance, performance and gamesmanship. Certainly his selection is a tribute to the way in which the lines between the arts are blurring.

The exotic jewelry of Robert Smith of Boston has what can only be dubbed, with puritanical rigor, barbaric opulence. An opal ring as plump as a queen bee. A "Reptile Fi-bula" (opals, diamonds and gold). A pod necklace extravagantly described as made from "gold beads and rubies." Smith's work is handsome enough to guarantee that it can survive any potential ruble devaluation.

## By BOB GARRETT

Within the bleak walls of the century-old Danvers State Hospital, there is an artist at work, painting a world of color and light.

Her name is Priscilla, and she has been a patient at one or another psychiatric facility for most of her 30 years.

Along with 56-year-old Christopher, a former patient at Danvers, she recently had an exhibit of her work at the Museum School on the Fen-way.

The exhibit, which has been up for two short weeks and ends on Tuesday, is one of those rare transporting experiences which very few shows around Boston can come close to.

Of all the artists in the exhibition — they are documented by Frank James's striking photographs — I responded most strongly to the pieces by Scott Miller. His range is broad, from mirrors and plate-glass facades which in their letting combine associations of an entire environment, to fantastic paintings in an idiom that springs from sources as eclectic as the comic strip and those woodcuts of Breughel which show gigantic, stranded leviathans. Miller's items work; he is an original; but for better or worse it is probably academic to the few remaining "modern" galleries.



Faculty Member, Donn Moulton

# Prison art at Cyclorama

By Richard Burgin  
Globe Correspondent

The ironies of a prison art exhibit hardly need mentioning and at any rate are too abundant to enumerate. The Boston Center for the Arts' Cyclorama on Tremont street is probably as close to an ideal spot as is possible for such an affair. Its spatial immensity, never oppressive, is in utter contrast to the sharp walled-in linear space of the jail cell — nightly.

which is, after all, where most of the artists spend their lives.

This first New England Regional Prison Art Show (through May 19) is sponsored by the Massachusetts Council on Arts, the Massachusetts Prison Art Project, and the Boston Museum School, and features some 300 works of artists from New England correctional institutions, pre-release centers, and halfway houses. Video tapes, slides and documentary films are shown

Sculptor J. R. Baker's "Girl Unbuttoning Her Blouse" creates a figure, her eyes closed in the sweet unburdened relief of Degas' "Dancing Girl."

Baker is now a student at the Museum School in Boston which points to the real theme of the show — prison art can transcend therapy for the prisoner as well as make a real contribution to the artistic life of the community outside.



ROBERT TAYLOR

"The truth is that contemporary art has not given us an image of the body," says Octavio Paz, the Mexican poet and essayist. "This is a mission that we have turned over to courtiers and public relations men." Those words echoed in my mind (I had been reading Paz on the subway) and were speedily verified by the inventive and interesting Boston Museum School exhibition that it should evoke the human figure when the figure's disappearance from art has become a characteristic event of modernism. The old image of the world has dissolved, nothing persuasive has taken its place. But, more surprisingly, and aptly, the show reflects another key concept of Paz and others — the crisis of the notion of an advance guard, the decline of a revolutionary elite in art.

The success of the group can be measured almost by its resistance to the idea of change — that is, the art of the next five minutes must differ intellectually from the art of the past five. If any "new" mode can be discerned at City Hall it is a resurgence of magic. (Peter Haines' "Grandad's Woods," a hanging construction of sisal, jute, feathers and bone, Tetsuya Watanabe's decorative, heraldic "Flag"). The desire to turn art into a ceremony constitutes a search for the sources of being that is equivalent to the various tribal and ecological movements of the past decade; and it also denies the notion of the future which has governed the visual arts of this century, a future in which every intellectual gesture can be expropriated and consumed and discarded.

Yet there are other aspects of the Museum School show, too; indeed, the plurality of stylizations indicates the inability of the advance guard to establish a style irresistible to young artists such as impressionism in 1875 or cubism in 1910. There is the use of subesthetic or non-art materials. ("Shifting Boundaries," a slag-pile of indeterminate forms by Lou Rossi and Celine Funk; the formal contrasts of Bill Flynn's chain-link metal and neon tubes), soft sculpture (Diana Zell's loose, floor-hugging cables), the incorporation of found objects into the illusionistic space of a painting (Henry Schwartz's handsome and subtle collage treatment of flip-top tabs in "Rhein-gold," a piece conceptually related to Picasso's "Still Life With Chair Caning" of 1912).

Conceptual art is out, because, I suspect, it implies a future in which the art game is rigged by academic intellectuals; so are various stringent formalistic enterprises because,

(again one speculates) they offer a future in which critics, curators and dealers call the turn, and verbalizing art is more important than creating it. The best formalism here, like Dan Wills' wood and fiberglass sculpture, plays off mind against emotion, the analytic geometries of a polished-wood outrigger shape against a shield of fiberglass which introduces the shifting element of light and gives the work a feeling of having been fabricated somehow by nature rather than in the studio.

Flourishing, too, are items which fit critical categorization such as Ed Callahan's "The Photographer's Dream," a fine piece of surrealism, a photo-silkscreen depicting through the aperture of a window a photographer in the dreamscape of an earlier decade, focussing his camera upon the spectator. Still another variation on the theme of voyeurism is Rita Tarlow's "Hobbies and Crafts Center" which consists of the ubiquitous convex mirror used to detect shoplifters, a curved surface bending the painted scene, a space stacked high with objects and bereft of human reflections. The interplay of illusion and the relationship between space and flatness is manifest, but, as in Callahan's work, the sensibility is not as definable as it seems.

Presence, more than anything else, characterizes the Museum School exhibition, a presence that is compelling.

School given \$150,000

The Boston Museum School has been awarded a matching grant of \$150,000 by the Ford Foundation to be used for student scholarships and faculty salaries. The school, a department of the Museum of Fine Arts, received the maximum amount granted by the foundation, which must be matched within three years at a ratio of one-to-one.

The grant comes as the Museum School prepares to mark its centenary. It is an unusual art school in that it is one of the few in the nation which functions as an integral part of a museum.

New York's Whitney Museum Biennial (formerly an annual) is an art world lottery, and to be included in this mammoth group show is to hold a ticket. The show this year is limited to painters who have not had one-man exhibitions in New York.

Last Fall, Whitney curator James Monte came to Boston to visit artists' studios in search of candidates. He chose five artists of authentic stylistic diversity: Scott Miller, Todd McKie, Domingo Barreres, Carl Pallazolo, and Ed Rothfarb. The Boston Museum School is currently showing a small selection of work by each.

News Release

MUSEUM OF FINE ARTS · BOSTON  
FOR IMMEDIATE RELEASE: JANUARY 16, 1975

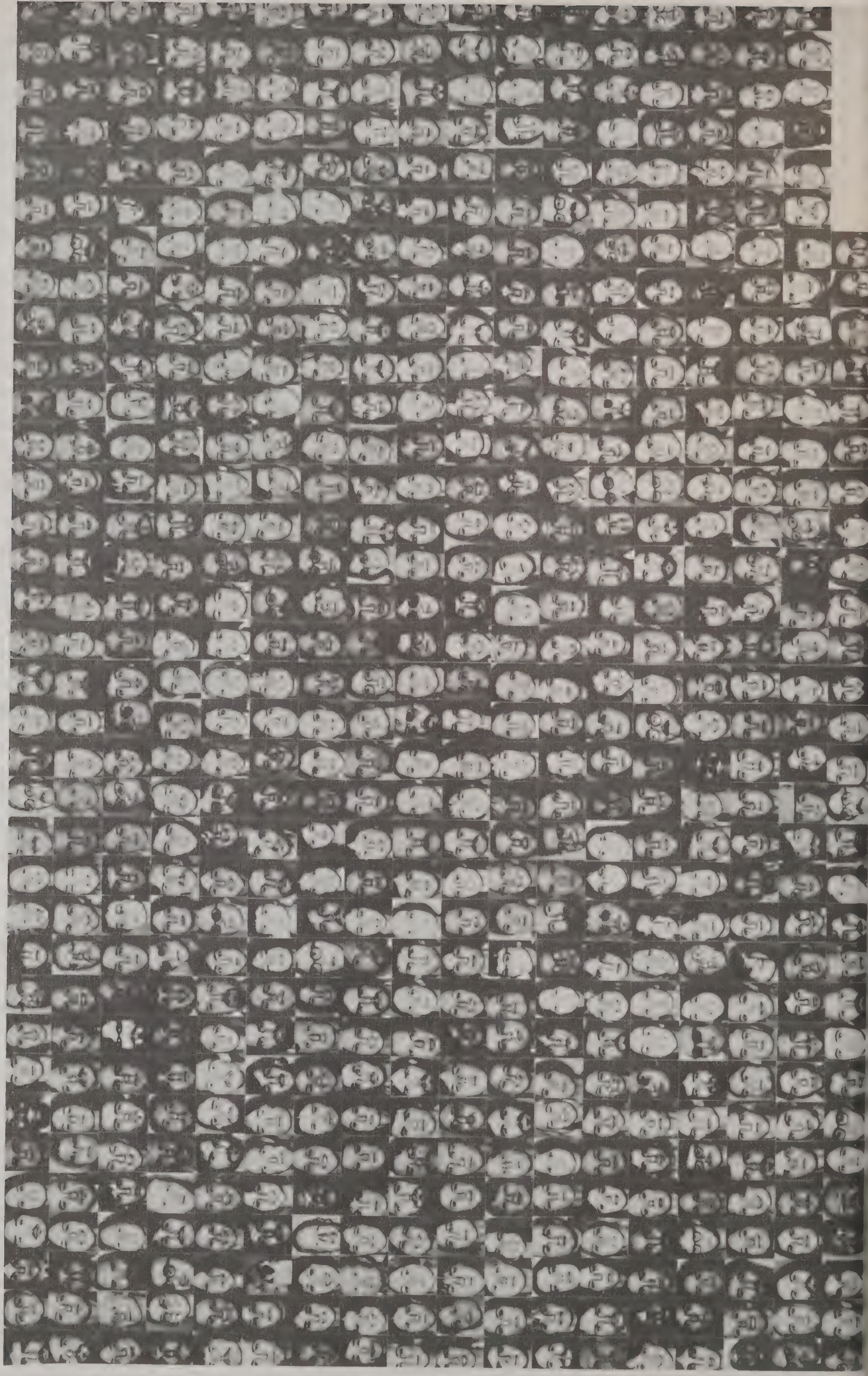
Mr. Rueppel announced two resignations -- of William Bagnall, Dean of the School of the Museum of Fine Arts, and of William Lillys, Dean of the Department of Public Education. Dean Bagnall's involvement with the School dates to 1958 when he was a Special Lecturer in Design. Since 1968, as Dean, he has been largely responsible for shaping the School's educational philosophy and for giving the School its distinctive character among art schools in this country.

DEAN BAGNALL IS LEAVING  
COULD THE NEW DEAN BE ANY WORSE? YES how?  
I don't see how you can call such an intelligent man as Bill Bagnall bad  
He's done more for this school in terms of allowing expression than anyone you can name. He even made it possible to remark in graffiti that just because he stuck his neck out  
THANK ABOUT IT!  
that's for damn sure!  
Right on!

IF WE GET A NEW DEAN WITH 1/4 BAGNALL'S TALENT BE DAMNED NERVE WE'LL BE DAMNED LUCKY

How would you have him be better?







**From Rt. 2A** (South to Boston): Cross Charles River. Go ¼ mi. Turn right onto Boylston St. and left onto Hemenway St. Go ½ mi. Turn right onto Huntington Ave. Take next right onto Museum Rd.

**From Rt. 90**, Mass. Turnpike: Exit 22. Bear right on ramp. Follow signs "Prudential Center" and "Huntington Ave., Mass. Ave." onto Huntington Ave. Go 1 mi. turn right after Museum onto Museum Rd.

**From Rt. 9** (East to Boston): Entering Boston, go 1 mi. on Huntington Ave. (Rt. 9). Turn left onto Louis Prang St. (after Texaco Sta. on LEFT), then right and right again onto Museum Rd.

CAMBRIDGE

BOSTON

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## To Museum School by Car

**From Rt. 1** (South to Boston): Out of Summer Tunnel, take ramp up to Fitzgerald Expwy. Take 2nd. right. Follow signs to Storrow Drive.

**From Rt. 95** (South to Boston): Entering Boston, follow "Boston Rt. 3" sign. Go right onto Rt. 1 South to Storrow Drive.

**From Rt. 93** (South to Boston): Entering Boston, follow "Boston Rt. 3" sign. Go right onto Rt. 1 South to Storrow Drive.

**From Rt. 28** (South to Boston): Go right after Museum of Science onto Rt. 1 South and Storrow Drive.

**From Storrow Drive:** Follow signs "Rt. 1 South" and "Park Drive". On Park Drive take first left then next right onto The Fenway. Go ¼ mi. Turn left after Museum onto Museum Rd.

**From Rt. 3** (North to Boston): Exit 14. Turn right onto Mass. Ave. Take 5th left onto Tremont St. Go ½ mi. Turn right onto Ruggles St. Cross Huntington Ave. Take next right and right again onto Museum Rd.

**Parking** for Museum School visitors: Museum of Fine Arts Parking Lot off of Museum Rd.

**Scale:** 0 ¼ ½ 1 mi.



School of the Museum of Fine Arts  
230 The Fenway,  
Boston, Massachusetts 02115

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